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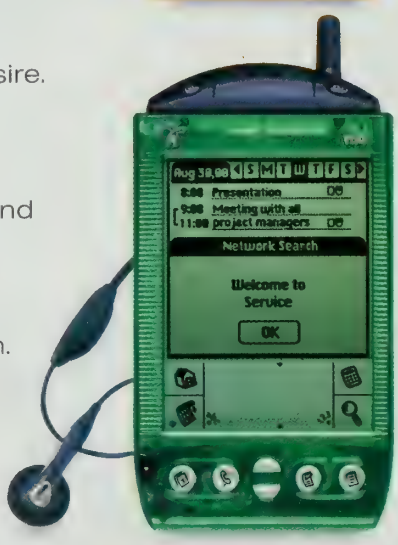
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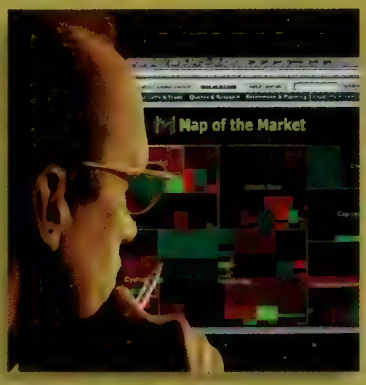
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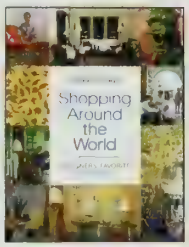
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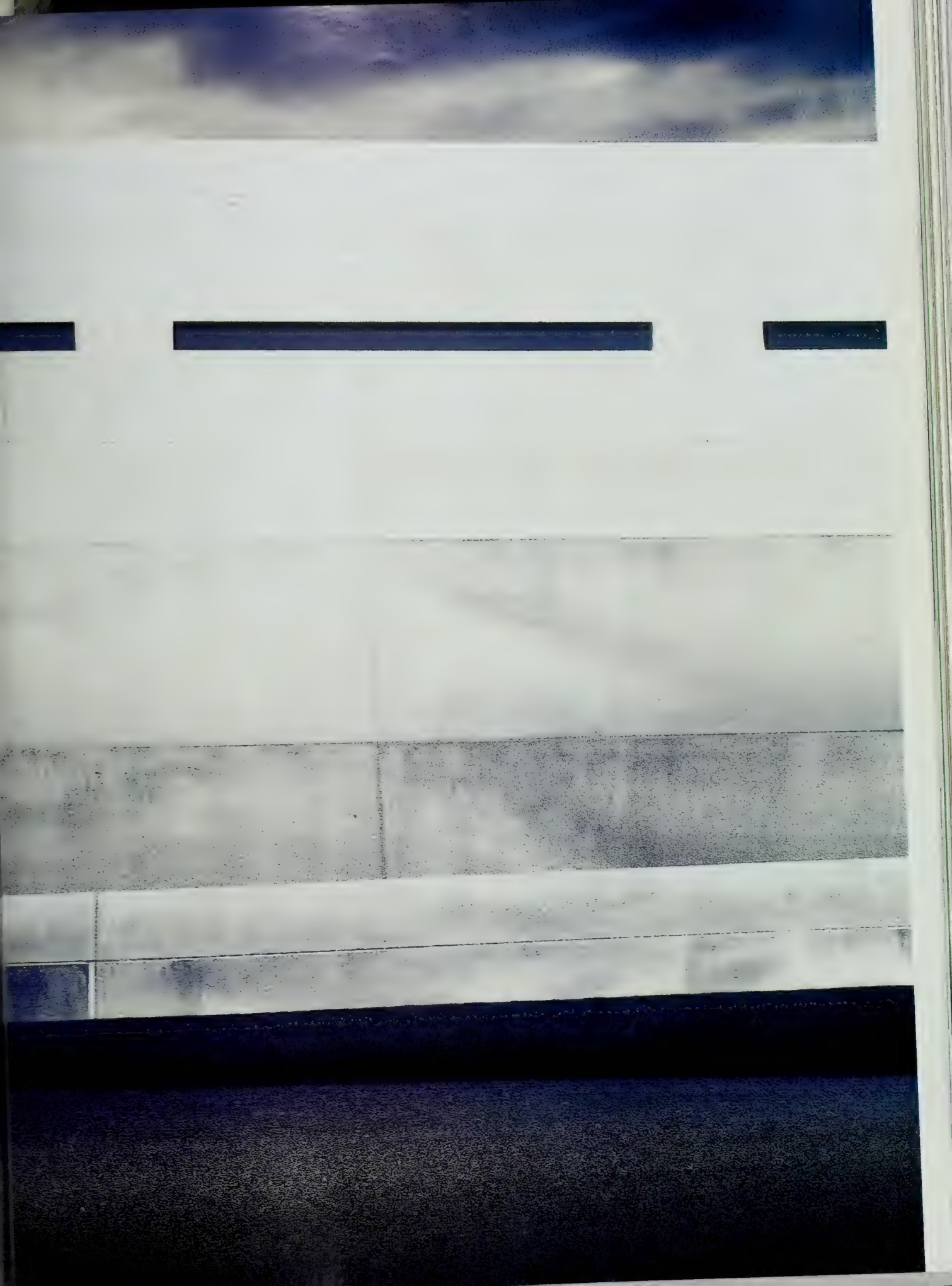
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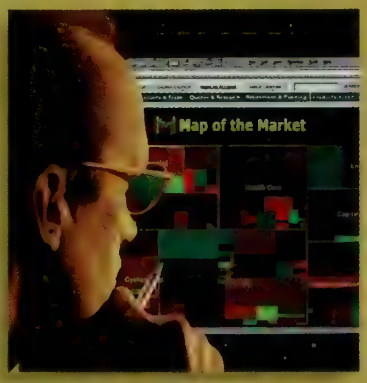
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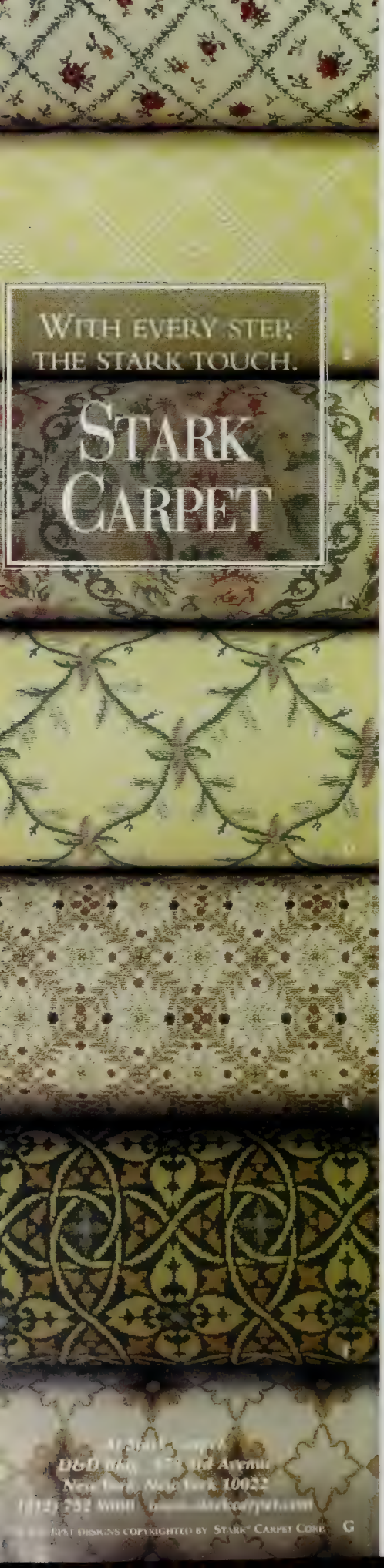
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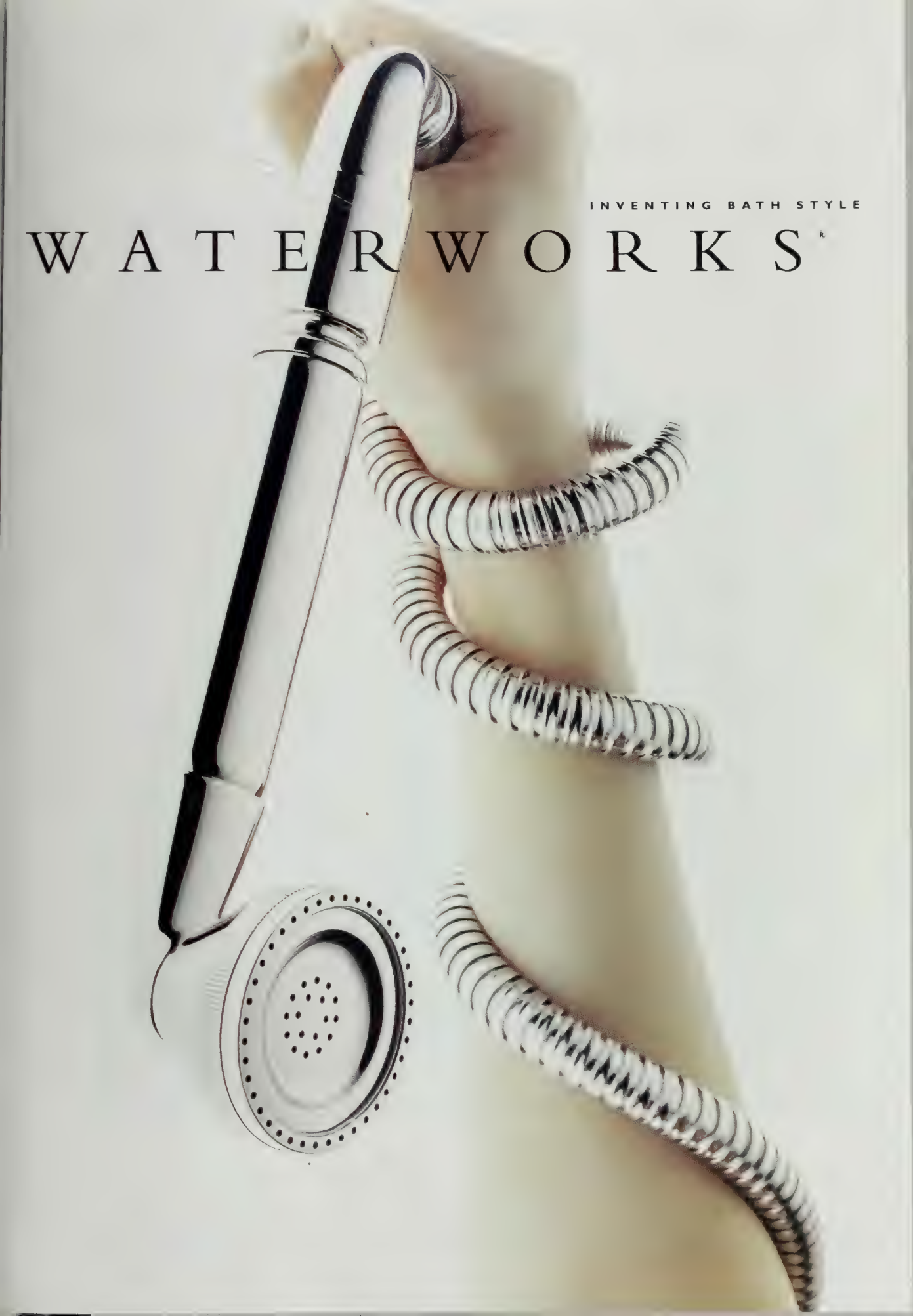




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Antique Tabriz, 21'3" x 15'4" (648 cm x 467 cm), Northwest Persia, circa 1900.

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Your January 2001 edition is wonderful and historic. I sent it to several people who I felt should not miss it. My wife and I enjoyed reading about John Dickinson in the article on Mimi London's design influences, as we were well acquainted with him. He lived a few blocks from us, and we visited his firehouse many times. This issue should be kept by all those seriously interested in architecture and interior design.

— William C. Abeel
San Francisco, California

JOHN DICKINSON FAN

Your January 2000 issue was the tops, but I had been concerned because the work of designer John Dickinson wasn't included. I was pleased to see him in your current January issue—it's even better than last year's.

Larry Maloney
San Francisco, California

RANCH HOUSE DEVELOPMENT

I love the updated 1960s ranch house ("New Life on Long Island") in your February 2001 issue. Peter Shelton and Lee Mindel gave this uninspired house a sense of time and place in a community where many of the homes are as tired as the notions that created them forty-odd years ago. I also really liked the sculptural stone walls on the property.

Joseph A. Molinaro
Stony Brook, New York

A LEHIGH THANK-YOU

Your February issue is superb, and we at Lehigh University were delighted to be included in its pages ("Before and After: The Lehigh University President's House"). Restoring the house to the campus centerpiece intended by architect Edward T. Potter was indeed a challenge. Meeting that challenge was possible because of the talent and energy of a committed team of individuals. However, several key members of the team also deserve special mention. Luke Weinstock, a 1937 Lehigh graduate, and his wife, Jane, launched this project with a substantial gift, and we are grateful for their loyal support. Tom McHugh, of Vitetta, also contributed significantly to the project. Including them makes the story of the restoration complete.

Anthony L. Corallo
Bethlehem, Pennsylvania

LOST...

I'm so glad to see Dick Cavett and Carrie Nye's new home ("A Phoenix Rises in Montauk," February). It's a shame they lost all their cherished letters and books in the century-old wooden house that burned down.

Georgia Makiver
Landsdowne, Pennsylvania

...AND FOUND

I thoroughly enjoyed the story on the rebuilding of the home of Dick Cavett and Carrie Nye. What hard work it was to re-create that lovely house.

Mary Powell
Seattle, Washington

FUTURE ARCHITECT

I am a high school student who has been thinking about a career in architecture. Your magazine has shown me just how much our surroundings affect people's lives. *Architectural Digest* displays many unique and creative ways that homes can be designed and furnished. It has inspired me to try to become a person who will change the way we live for years to come.

Ramiro Torres
East Stroudsberg, Pennsylvania

A GREAT DISSERVICE

As a citizen of the island of Canouan, I feel compelled to respond to an article in your December 2000 issue ("The Grenadines: The Carenage Bay"). The piece is not only misleading but incorrect. The suggestion that conditions on the island were seventeenth century before the arrival of the hotel developers is a great disservice to its citizens. Your readers must understand that we have a vibrant, well-educated and informed community. It is comments like those expressed in your article that caused many to question the project.

Arthure Durrante
Canouan Island
St. Vincent and The Grenadines

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JIM MCHUGH

We like to offer surprises now and then—especially those we believe you'll appreciate and perhaps find useful. You've told us how much you like our AD at Large section, an editorial presentation in the front of the magazine consisting of tips we receive on an ongoing basis from our many friends in the design world. In the course of completing projects for their clients, decorators and architects are always discovering new shops, galleries and other sources. We ask them to share with us their favorites; in turn, we share them with you. This month we've decided to organize a compendium of these little-known sources, culled from a decade's worth of issues ("Shopping Around the World," page 123). It represents a thorough—if by no means exhaustive—listing of those shops and dealers deemed to be among the very best by people whose discernment and taste are absolutely central to their work. Global in scope, this special section can serve as a guide for your shopping in general or point you in the right direction for finding that one elusive object you've been seeking all these years. In either case, we hope you enjoy our surprise.

***Paige Rense**, Editor-in-Chief*

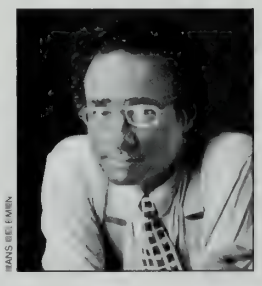

BRUCE KATZ

SUSAN MARY ALSOP ("The British Ambassador's Residence," page 212), a historian and an *Architectural Digest* contributing writer, divides her time between Washington, D.C., and Northeast Harbor, Maine. She is the author of *The Congress Dances*, *Yankees at the Court*, *Letters to Marietta* and *Lady Sackville*.


BILLY CUNNINGHAM

JOHN LORING ("Nelson Rockefeller's Fifth Avenue Apartment," page 102), design director of Tiffany's, is an *Architectural Digest* contributing writer. He has written ten lifestyle books, six of them edited by Jacqueline Onassis. His latest book, *Paulding Farnham: Tiffany's Lost Genius*, was published last fall by Harry N. Abrams. He is currently writing *Tiffany's Magnificent Silver*.

STEVEN M. L. ARONSON ("Serenity in the City," page 204), an *Architectural Digest* contributing writer, is the author of *Hype* and the coauthor of *Savage Grace*. A former book editor and publisher, he has contributed to numerous publications, including *Vanity Fair*, *Vogue*, *New York* and *Town & Country*. He is currently writing *Class Act: The Life of Leland Hayward*.


HANS BELLMANN

STEPHEN M. SALNY ("Country Estates by David Adler," page 278) is the author of the upcoming book *The Country Houses of David Adler*, to be published by W. W. Norton in spring 2001, from which his article is adapted. His first article on David Adler and his sister, interior designer Frances Elkins, appeared in the July/August 1980 issue of *Architectural Digest*. He lives in Baltimore.


JUDE CHARLIN


BRIAN FRANCIS

ROLAND FLAMINI ("An American Beauty," page 242), a writer based in Washington, D.C., is the author of *Sovereign*, a biography of Elizabeth II, *Scarlett, Rhett and a Cast of Thousands* and *Thalberg: The Last Tycoon and the World of MGM*. He is writing a biography of French diplomat Edmond Genet.


TIM CLINCH

NICHOLAS SHRADY ("Mission Hills Revision," page 256) lives in Barcelona and writes for several publications. His book *Sacred Roads: Adventures from the Pilgrimage Trail* was published in 1999 by Harper San Francisco. He is currently at work on a history of the Leaning Tower of Pisa, titled *Tilt*.


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MICHAEL CHABON
MAPS AND LEGENDS

In 1970, when I was seven years old, my parents took out a V.A. loan and purchased a four-bedroom house in an imaginary city called Columbia. As a pediatrician for the Public Health Service, my Brooklyn-born father was a veteran, of all things, of the United States Coast Guard (which had stationed him, no doubt wisely, in the coast-free state of Arizona). Ours was the first V.A. loan to be granted in Columbia, Maryland, and the event made the front page of the local paper.

Columbia is now the second-largest city in the state, I am told, but at the time we moved there, it was home to no more than a few thousand people—"pioneers," they called themselves. They were colonists of a dream, immigrants to a new land that as yet existed mostly on paper. More than four-fifths of Columbia's projected houses, office buildings, parks, pools, bike paths, elementary schools and shopping centers had yet to be built; and the millennium of racial and economic harmony that Columbia promised to birth in its theoretical streets and cul-de-sacs was as far from parturition as ever. In the end, for all its promise and ambition, Columbia may have changed nothing but one little kid. Yet I believe that my parents' decision to move us into the midst of that unfinished, ongoing act of architectural and social imagination altered the course of my life and made me into the writer that I am.

In the mid-sixties a wealthy, stubborn and pragmatic dreamer named James Rouse had, by stealth and acuity, acquired an enormous chunk of Maryland tobacco country lying along either side of the old Columbia Pike, between Baltimore and Washington. Rouse, often referred to as the inventor of the shopping mall (though there are competing claims to this distinction), was a man with grand ideas about the pernicious nature of the suburb and the enduring importance of cities in human life. The City was a discredited idea in those days, burnt and poisoned and abandoned to rot, but James Rouse felt strongly that it could be reimagined, rebuilt, renewed.

He assembled a team of bright men—one of countless such teams of bright men in narrow neckties and short haircuts whose terrible optimism made the sixties such an admirable and disappointing time. These men, rolling up their sleeves, called themselves the Work Group. Like their patron, they were filled with sound and visionary ideas about zoning, green space, accessibility and the public life of cities, as well as with enlightened notions of race, class, education, architecture, capitalism and transit. Fate, fortune and the headstrong inspiration of a theorist with very deep pockets had given them the opportunity to experiment on an enormous scale, and they seized it. Within a relatively short time they had come up with the Plan.



JIM McHUGH

Michael Chabon's books include *Wonder Boys*, *The Mysteries of Pittsburgh* and the story collection *Werewolves in Their Youth*. His latest novel, *The Amazing Adventures of Kavalier & Clay*, was published last fall.

My earliest memories of Columbia are of the Plan. It was not merely the founding document and chief selling point of the Columbia Experiment. It was also the new town's most treasured possession, the tangible evidence of the goodness of Mr. Rouse's inspiration. The Plan, in both particulars and spirit, was on display for all to see, in a little structure (one of Frank Gehry's early built works) called the Exhibit Center, down at the shore of the man-made lake that lay at the heart of both plan and town. This lake—it was called, with the studied, historicist whimsy that contributed so much authentic utopian atmosphere to the town, Lake Kittamaqundi—was tidy and still, rippled by the shining wakes of ducks. Beside it stood a modest high-rise, white and modernistic in good late-sixties *Star Trek* style, called the American City Building. Between this, Columbia's lone "skyscraper," and the Exhibit Center stretched a landscaped open plaza, lined with benches and shrubbery, immaculate, and ornamented by a curious piece of sculpture called the People Tree, a tall dandelion of metal, whose gilded tufts were the stylized figures of human beings. Sculpture, benches, plaza, lake, tower: On a sunny afternoon in 1970 these things had an ideal aspect; they retained the unsullied, infinite perspective of the architect's drawings from which they had so recently sprung.

My parents, my younger brother and I were shown

continued on page 50


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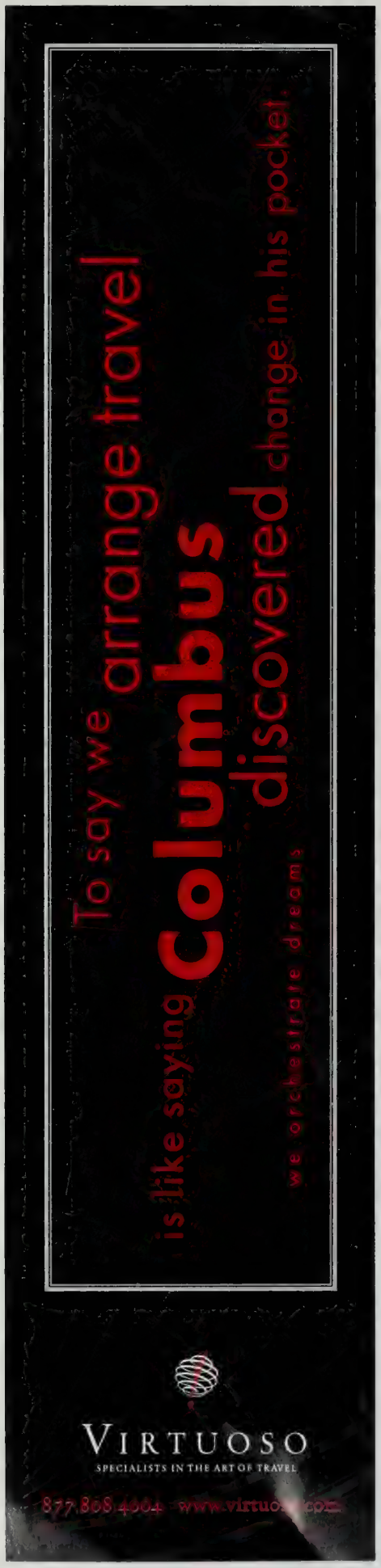
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MICHAEL CHABON

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those drawings, and many more, inside the Exhibit Center. There were projections and charts and explanatory diagrams. The famous Covenant—the agreement of all Columbia's citizens and developers to abide by certain rather strict aesthetic guidelines in constructing and altering their homes—was explained. And there was a slide show, conducted in one of those long-vanished seventies rooms, furnished only with carpeted cubes and painted the colors of a bag of candy corn. The slide show featured smiling children at play, families strolling along wooded paths, couples working their way in paddleboats across Kittamaqundi or its artificial sister, Wilde Lake. It was a bright, primary-colored world, but the children in it were assiduously black and white. Because that was an integral part of the Columbia idea: that here, in these fields where slaves had once picked tobacco, the noble and extravagant promises that had just been made to black people in the flush of the Civil Rights movement would be redeemed. That was, I intuited, part of the meaning of the symbol that was reproduced everywhere around us in the Exhibit Center: that we were all branches of the same family; that we shared common roots and aspirations.

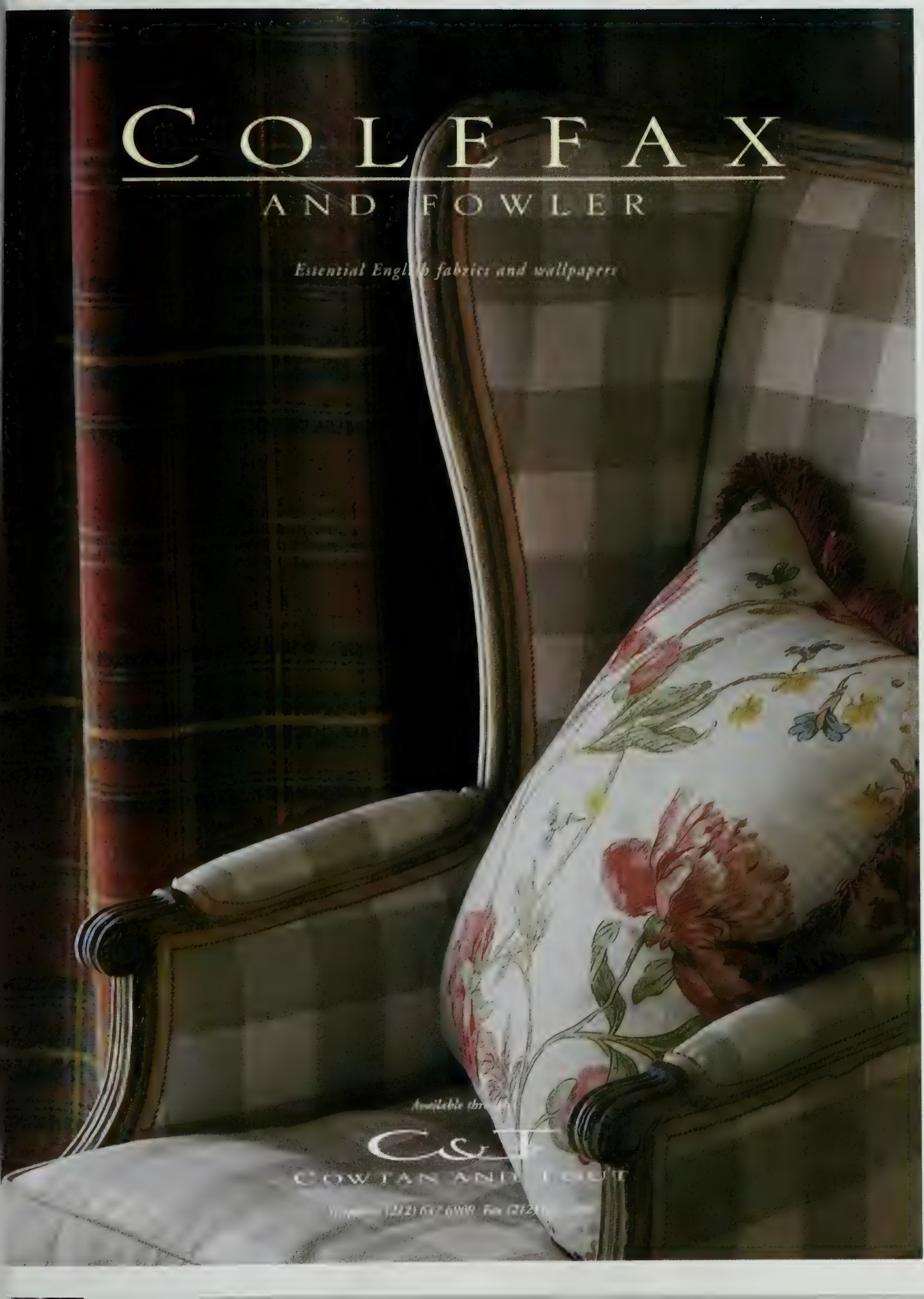
Sitting atop a cube, watching the slide show, I was very much taken with the idea—the Idea—of Columbia, but it was as we were leaving the Exhibit Center that my fate was sealed: As we walked out, I was handed a map—a large, fold-out map, detailed and colorful, of the Work Group's dream.

The power of maps to fire the imagination is well known. And, as Conrad's Marlow observed, there is no map so seductive as the one—like the flag-colored schoolroom map of Africa that doomed him to his forlorn quest—marked by doubts and conjectures, by the romantic blank of unexplored territory. The map of Columbia I took home from that first visit was like that. The Plan dictated that the Town be divided into subunits called Villages, each Village in turn divided into Neighborhoods. These Villages had all been laid out and named and were present on and defined by the map. Many of the Neighborhoods, too, had been drawn in, along with streets and the network of bicycle paths that knit the town together. But there were large areas of the map that, apart from the Village name, were entirely empty, conjectural—nonexistent, in fact.

The names of Columbia! That many, if not most of them, were bizarre, unlikely and even occasionally ridiculous was a regular subject of discussion among Columbians and outsiders alike. In the Neighborhood called Phelps Luck, you could find streets with names that were Anglo-whimsical and alliterative (Drystraw Drive, Margrave Mews, Luckpenny Lane); elliptical and puzzling, shorn of their suffixes, Zen (Blue Pool, Red Lake, Spiral Cut); or truly odd (Cloudleap Court, Roll Right Court, Newgrange Garth). It was rumored that the naming of Columbia's one thousand streets had been done by a single harried employee of the Rouse Company who, barred by some kind of arcane agreement from duplicating any of the street names in use in the surrounding counties of Baltimore and Anne Arundel, had turned in desperation from the exhausted lodes of flowers, trees and U.S. presidents to the works of American writers and poets. The genius loci of Phelps Luck—did you guess?—was Robinson Jeffers.

I spent hours poring over that map, long before my family ever moved into the house that we eventually bought, with that V.A. loan, at 5179 Eliots Oak Road, in the neighborhood of Longfellow, in the Village of Harper's Choice. To me the remarkable thing about those names was not their oddity but the simple fact that most of them referred to locations that did not exist. They were like magic spells, each one calibrated to call into being one particular stretch of blacktop, sidewalk and lawn, and no other. In time—I witnessed it with my own eyes, month by month, year by year—the street demanded by the formula "Darkbush Terrace" or "Night Roost" would churn up out of the Maryland mud and clay, begin to sprout houses, trees, a tidy blue-and-white identifying sign. It was a

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MICHAEL CHABON

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powerful demonstration to me of the incantatory power of names and naming.

Eventually I tacked the map, considerably tattered and worn, to the wall of my room on the second floor of our four-bedroom, two-and-a-half-bath pseudo-Colonial tract house on Eliots Oak Road. In time the original map was joined by a map of Walt Disney World and by another of a world of my own devising, a world of horses and tall grass that I called Davoria. I studied the map of Columbia in the morning as I dressed for school (a school without classrooms, in which we were taught, both by racially diverse teachers and by the experience of simply looking around at the other faces in the room, that the battle for integration and civil rights was over, and that the good guys had won). I glanced up at the map at night as I lay in bed, reading *The Hobbit* or *The Book of Three* or a novel set in Oz. And sometimes I would give it a once-over before I set out with my black and white friends for a foray into the hinterlands, to the borders of our town and our imaginations.

Our Neighborhood of Longfellow was relatively complete, with fresh-rolled sod lawns and spindly little foal-legged trees, but just beyond its edges my friends and I could ride our bikes clear off the edge of the Known World, into that unexplored blank of bulldozed clay and ribboned stakes where, one day, houses and lives would blossom. We would climb down the lattices of rebar into newly dug basements, dank and clammy and furred with ends of tree roots. We rolled giant spools of telephone cable down earthen mounds and collected like arrowheads bent nails and spent missile shells of grout. The skeletons of houses, their nervous systems, their subcutaneous layers of insulation, were revealed to us as we watched them growing from the inside out. Later I might come to know the house's eventual occupants, and visit them, and stand in their kitchen thinking, I saw your house being born.

In a sense, the ongoing work of my hometown and the business of my childhood coincided perfectly; for as my family subsequently moved to the even newer, rawer, Village of Long Reach and then proceeded to fall very rapidly apart, Columbia and I both struggled to fill in the empty places, to feel our way outward into the mysterious gaps and undiscovered corners of the world. In the course of my years in Columbia, I encountered things not called for by the members of the Work Group, things that were not on the map. There were strange, uncharted territories of race and sex and nagging human unhappiness. And there was the vast, unsuspected cataclysm of my parents' divorce that redrew so many boundaries and created, with the proverbial stroke of the pen, vast new areas of confusion and dismay. And then one day I left Columbia and discovered the bitter truth about race relations, and for a while I was inclined to view the lessons I had been taught with a certain amount of rueful anger. I felt that I had been lied to, that the map I had been handed was a forgery. And after all, I would hear it said from time to time, Columbia had failed in its grand experiment. It had become a garden-variety suburb in the Baltimore-Washington Corridor; there was crime there, and racial unrest.

The judgments of Columbia's critics may or may not be accurate, but it seems to me, looking back at the city of my and James Rouse's dreams from thirty years on, that just because you have stopped believing in something you once were promised does not mean that the promise itself was a lie. Childhood, at its best, is a perpetual adventure in the truest sense of that overtaxed word: a setting forth into trackless lands that might have come to existence the instant before you first laid eyes on them. How fortunate I was to be handed, at such an early age, a map to steer by, however provisional, a map furthermore ornamented with a complex nomenclature of allusions drawn from the poems, novels and stories of mysterious men named Faulkner, Hemingway, Frost, Hawthorne and Fitzgerald! Those names, that adventure, are with me still, every time I sit down at the keyboard to sail off, clutching some dubious map or other, into terra incognita. □



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ENGLISH DIARY

MARIETTE HIMES GOMEZ'S FAVORITE SOURCES IN SUSSEX

Text by Elizabeth Lambert
Photography by Jim McHugh



MARIETTE HIMES GOmez was hesitant when a friend suggested she go shopping in England. "I could get everything I needed in New York," she says. "Why go to England? On the other hand, why not? It sounded like a good trip.

"It was a great trip, and I found things that I can't get in New York—larger pieces that New York dealers don't have the space for; taller pieces that come out of English houses with high ceilings; quirky, decorative pieces that dealers thought not commercial enough to be worth the shipping; and double sets of wall lights from those big English rooms with two fireplaces."

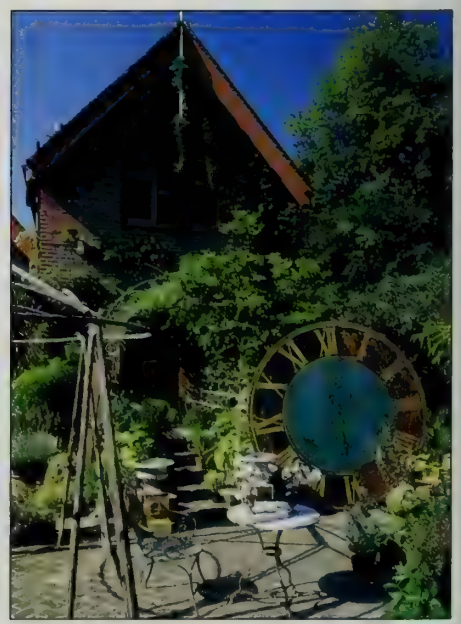
That first trip was twelve years ago. Since then Gomez has gone back so often that she did something she had always wanted to do: She took an apartment in London (see *Architectural Digest*, September 1997). Now visits are a little longer. "I get a perspective on things when I'm there," she explains. "At home I'm too close to decisions, and there's no time to think. In London I can make a whole pot of tea rather than just grab a quick slurp as I go out the door. I return to New York, and everything has fallen into place. I see things more clearly."

The designer goes three or four times a year—always in June for the fairs—and stays for ten days. "I put on my

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"I find great pieces in the Sussex area," says designer Mariette Himes Gomez. ABOVE: She admires an 18th-century Canton tureen at Spencer Swaffer Antiques (below left) in Arundel. BELOW: Antiques fill the garden.





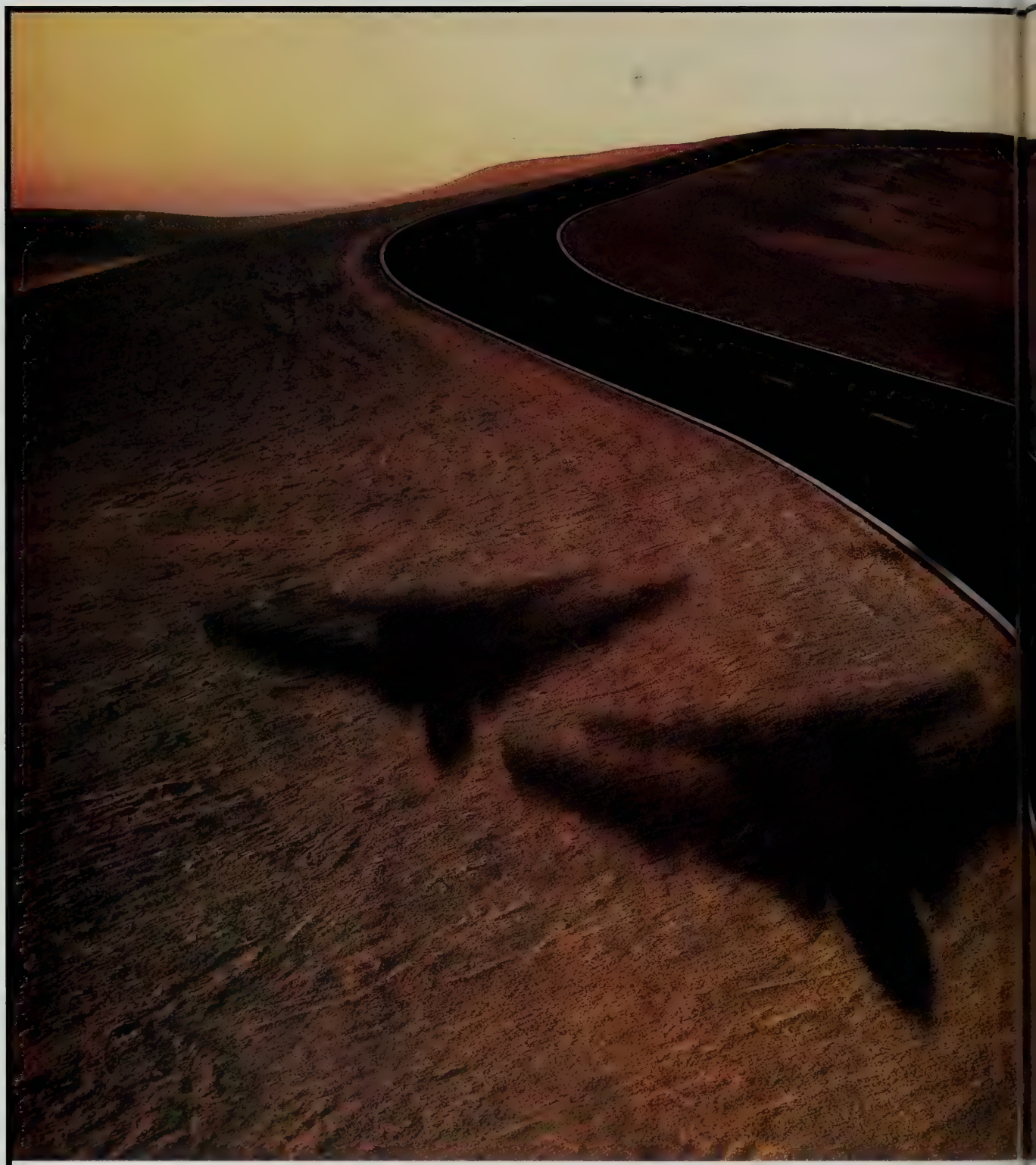
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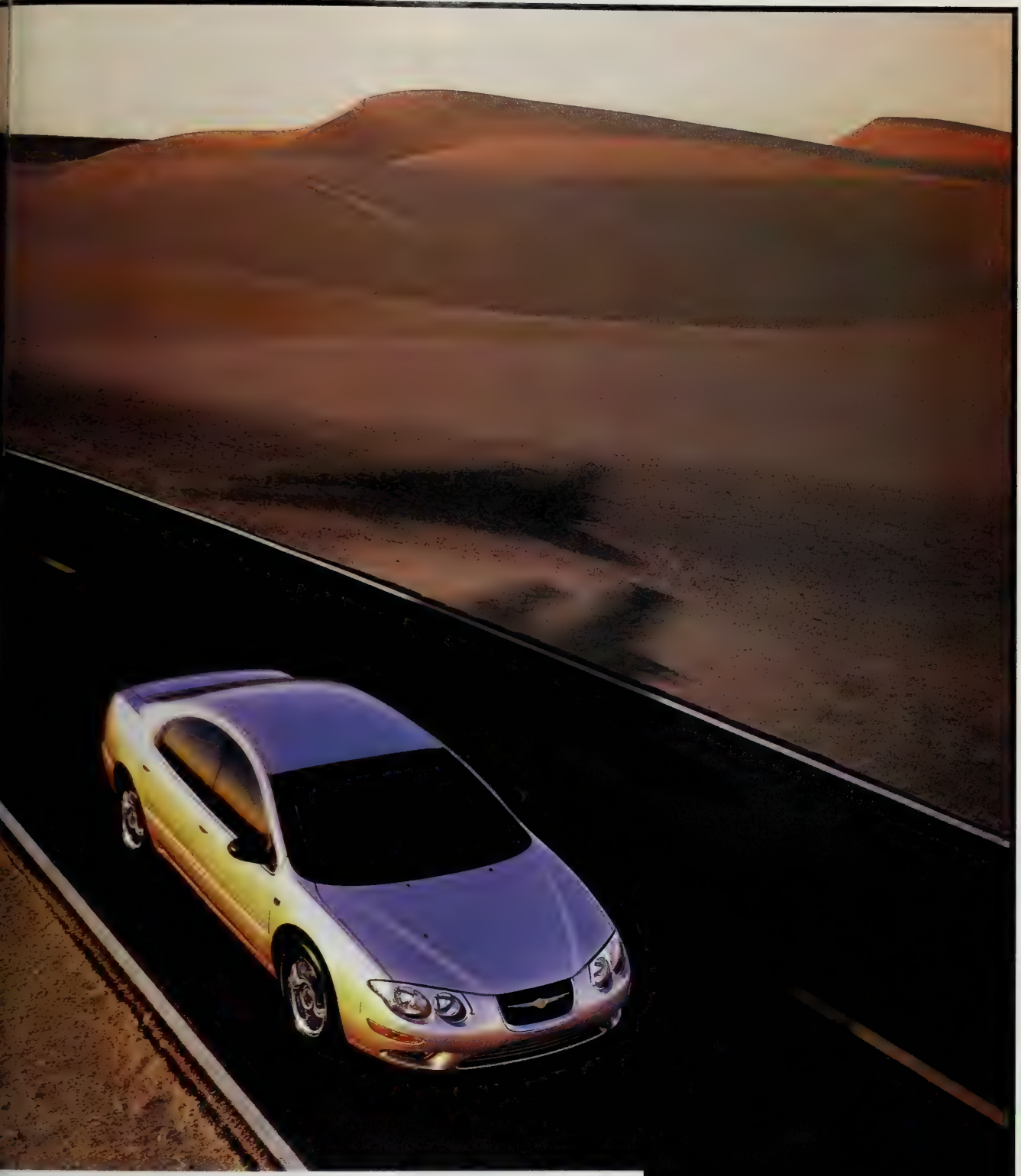
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ENGLISH DIARY



the cathedral and the castle—it's like going to Camelot. Spencer Swaffer's shop is just below the castle."

Many call it the best shop in England. American dealers have been known to fly into Gatwick airport, where Swaffer meets them, and they buy at his store while the plane is being refueled. Others stay for a few days of very serious shopping.

Swaffer's stock is extensive, and he buys only what he sees for himself, so he's often on the road. In Florence he buys painted furniture; in Amsterdam, sophisticated country furniture that

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track shoes and go," she says. "I walk to Pimlico Road, or to Conran in the Michelin Building, up and down Fulham Road and King's Road and through all the markets.

"Or I go to the country for the day," she adds. "That's the way to get farther back in the chain of dealers, because great pieces are becoming more difficult to find. Dealers buying at Olympia and Grosvenor House are there when the doors open, so the competition is fierce. We're all looking for something different, so I don't get too worked up about that particular fray, but in life there's always the chance you'll miss something. I like to shorten the odds. Shopping outside London does that."

Sussex is one of Gomez's favorite areas, and several good dealers are clustered there. Her first stop is Arundel. She's not enthusiastic about left-side driving, so she gets a car and a driver for the day, but it is equally easy to take a train from Victoria Station.

"It's a beautiful town," she says. "As you approach, you see the towers and spires of



TOP: The selection at Dermot & Jill Palmer Antiques includes an oversize Belgian clock face, a set of country French chairs with double-knot crestings and traveling hat cases.

ABOVE: Jill Palmer's shop is in the Lanes, a well-known antiques area in Brighton. ABOVE LEFT: The owner displays Scottish blankets. Tramp art shelves hang at rear.

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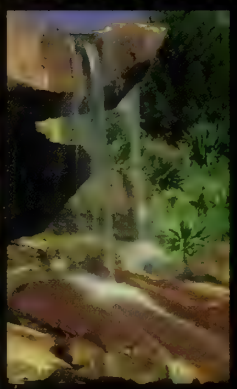
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BELOW: The exotic domes of the Royal Pavilion at Brighton, the seaside palace designed by John Nash for the prince regent. Two of Gomez's favorite shops are nearby.





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Dutch dealers have brought from Eastern Europe; in Berlin, cut crystal; in Scotland, big-scale Baronial pieces or perhaps a mahogany tallboy from an Edinburgh town house. He's in Paris every Friday for the market at Clignancourt—locals call him "the Flea Man."

"I like things that look as though previous owners have loved them and craftsmen have taken pride in making them—things that make you feel good," explains Swaffer.

"He doesn't show at Olympia—he doesn't have to," says Gomez. "I phone first to see what he has; sometimes other buyers have nearly emptied the shop. He knows I'm looking for furniture that doesn't shout. I'm not fond of Rococo or swirly-whirly stuff.

"Some decorators load rooms up, some unload. I'm an unloader—I like to see the space around things, and that's something Spencer does very well. He cares so much about how objects are placed that when he's out of town, he rings his wife, Freya, to find out what's been sold, then faxes precise instructions for what is to come from his well-ordered warehouse and a diagram showing exactly how to rearrange everything."





TOP: Lincoln Cato, known for his reproductions, displays custom-made pieces at his showroom in Brighton. At rear is a Biedermeier-inspired bureau.

ABOVE: Cato and Gomez inspect a tub chair. ABOVE RIGHT: An armchair painted to resemble rosewood, with gilt details, is next to a Georgian side table.

On her way back to London, she frequently stops in Petworth. "The shops there used to be just brown furniture," she notes, "but things are changing, and new ones are opening all the time. It's

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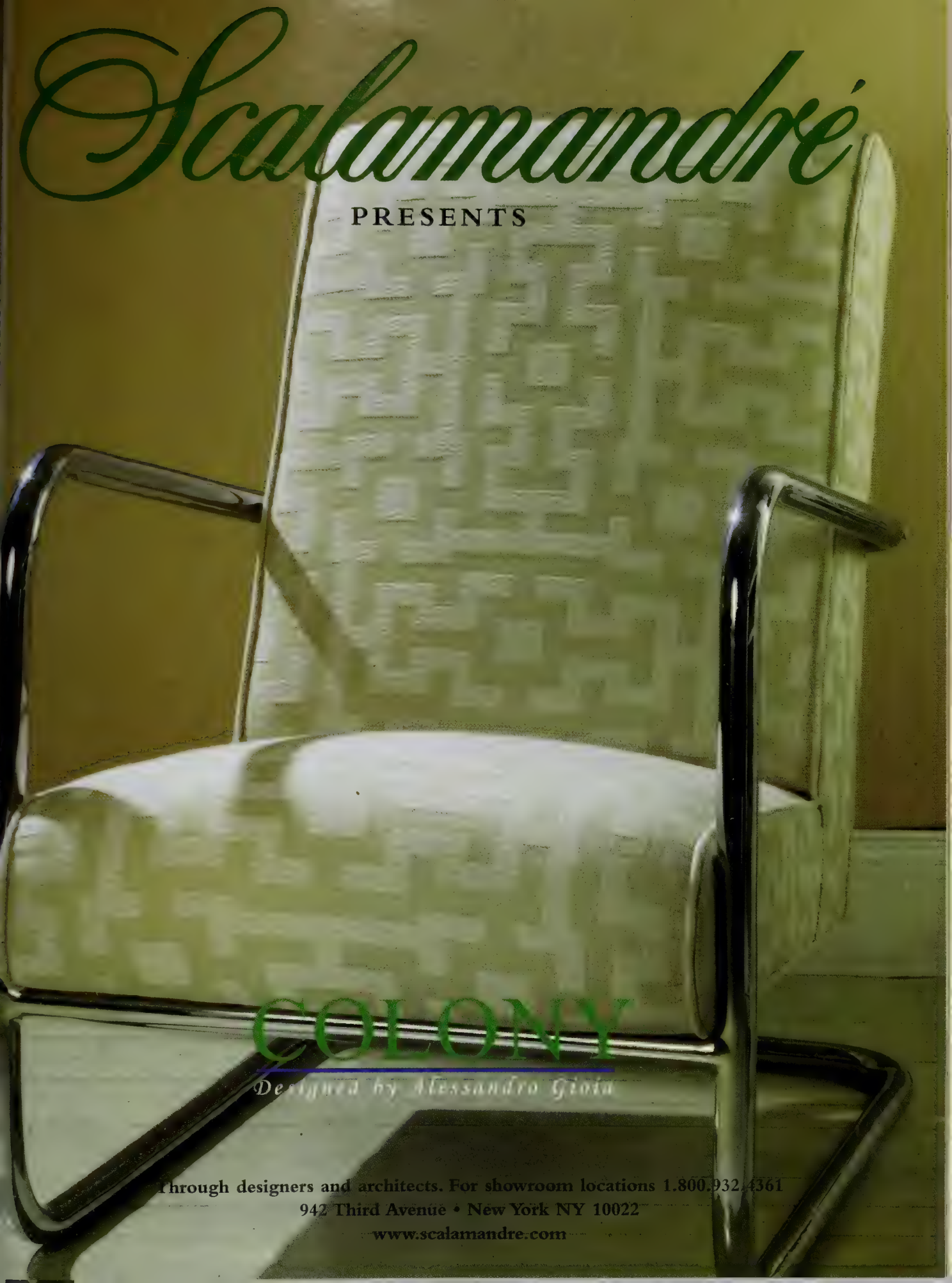
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BELOW: Gomez reviews the inventory at John Bird Antiques in Iford, near Lewes, which specializes in English Arts and Crafts furniture, such as the oak bookcase.



RIGHT: A 1934 self-portrait of Otto Flatter hangs above a circa 1850 marble-topped washstand by Holland & Son. The wrought iron plant stand is from the 19th century.



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worth a look just to see what you can find. Several are good for decorative furniture. Annette Puttnam's shop is always good; so is Vicki Emery's shop, Antiquated."

Often Gomez continues on to Brighton. It's a forty-minute drive from Arundel, but it's also an easy day trip from London. "It's a great seaside town," she says, "like a stylish old lady who's a bit down-at-the-heels but hasn't lost her fizz. The prince regent set the tone with his Royal Pavilion. Everybody in the design world has been influenced by the exotic details of that great building: the chinoiserie, the opulent chandeliers, columns like palm trees in the kitchen.

"I prowl around the antiques shops in the Lanes, and the best by far is Dermot and Jill Palmer," says Gomez. "Jill Palmer has a great sense of the theatrical, a real feeling for textiles, and is one of the dealers that others admire."



Palmer's shop is known for eighteenth- and nineteenth-century furniture. "Occasionally, though, I feel I ought to creep up on the twentieth century and carry some things from the thirties—a peach-colored mirror, a cocktail cabinet—but not many," says the dealer, who has been in Brighton for thirty years. "I like things that will integrate with each other. Art Déco wants to be alone.

"I suppose I'm best known for one-offs," says Palmer, "things that just happen to give me a buzz—a bronze tree by Umberto Bellotto; African doors, which make won-

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LEFT: John Bird and co-owner Annette Puttnam discuss a pair of 19th-century polychrome stoneware jardinieres. Behind them are iron architectural railings.


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ENGLISH DIARY

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derful wall decorations in a modern white space; painted backdrops from a stage set. These aren't easy to sell," she adds, "so I also have useful basics like tables and cupboards that finance the madness."

Palmer regularly travels to buy at fairs on the Continent. London designers call her, and she sends photographs. They know a piece will be what she says it is.

Lincoln Cato is also in Brighton. "He doesn't advertise and is known only by reputation—his shop is just to the trade—so he's quite a secret," says Gomez. "He's a good source for commissioning very well made furniture, and I like his aesthetic. He takes something historic and gives it his own sensibility, not copying the past but creating something newer. Antique bookcases in England are often too tall for American rooms, so decorators who want to refer to the past but must adjust the scale to suit a room come to him."



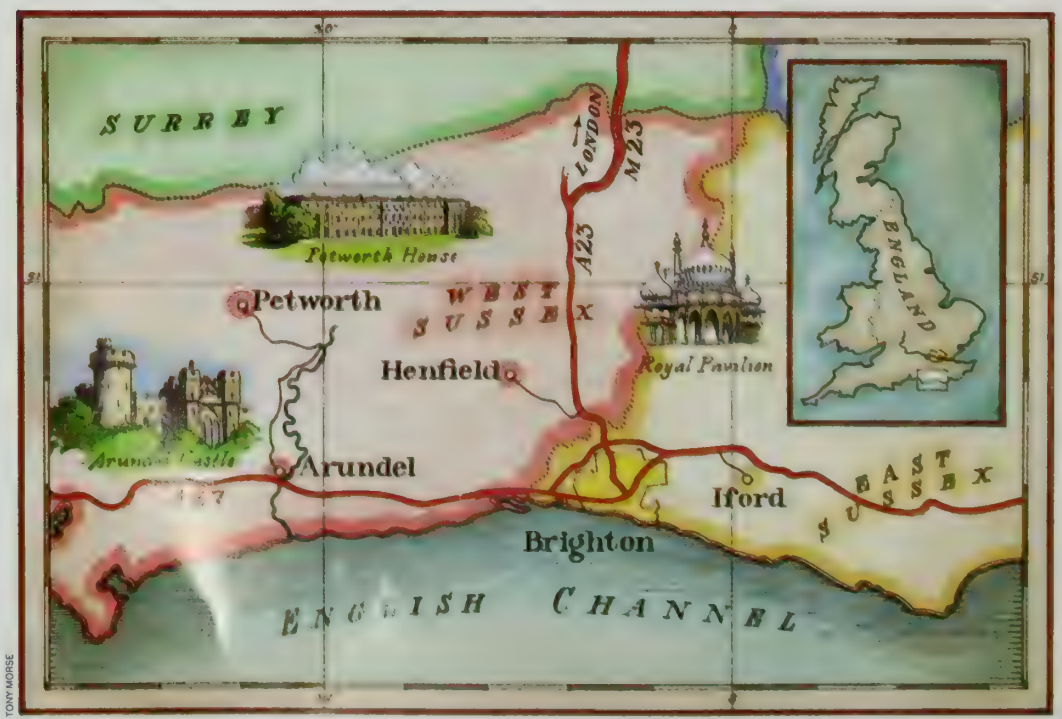
Philip Le May shows Gomez paintings at his shop, the Dog House, in Henfield. She admires a portrait thought to be by Valentine Cameron Prinsep.

"Private clients need to be encouraged gently," says Cato. "They might come to me because they've seen something I've made for a friend and they want exactly the same. I don't do that. Instead, I go to their house, and we plan something new together."

Not far away are John Bird and Annette Puttnam. They exhibit at Olympia and other fairs, but it's more fun heading off down quiet country roads to find them at home near Lewes.

The stock at John Bird Antiques is mostly English furniture: no polished mahogany but lots of time-bleached oak, often Arts and Crafts or

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TONY MORSE

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Cooktops: Multi-tasking chefs should look for burners that are spread far enough apart to fit pots big and small. For those with varied tastes, find a range that offers interchangeable grills, griddles, simmer plates or even a wok ring.

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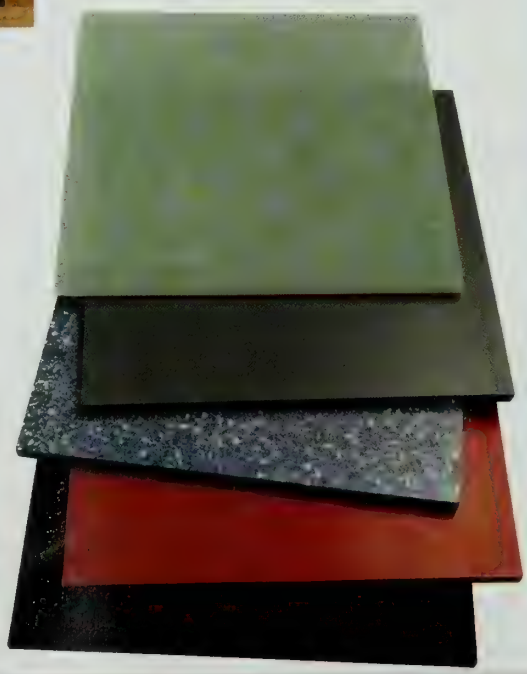
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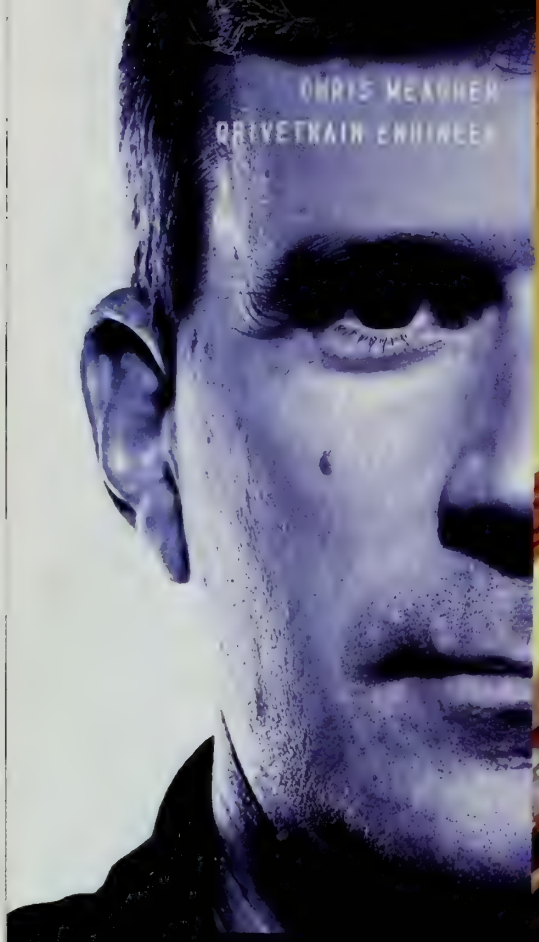




This page (clockwise from top right): *O Captain My Captain.* Marvel Wine Captain. *Cold Front.* Frigidaire Gallery Pro Series Refrigerator. *Counter Intelligence.* Countertops come in a wide range of colors and materials. *Dish It Out.* Miele Dishwasher, JennAir Dishwasher, KitchenAid Dishwasher, Bosch Dishwasher. *Sinkage.* Chicago Faucet.

Opposite page (bottom right): *In Sink.* Mico Kitchen Faucet.

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ENGLISH DIARY

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Regency, painted chests of drawers and upholstered nineteenth-century chairs that offer good English comfort. There are also surprises, such as a ceramic beehive that began life as a conservatory heater, and an American folk art weathervane very much like one at the American Museum in Bath. "We let our hearts rule our heads," says Puttnam.

Gomez likes the simplicity of their pieces. "I've done a lot of buying there over the years," she says, "and I know they'll have something interesting. They comb local sales and shops, so their inventory often has a regional feel—a pair of Staffordshire urns with vivid decoration reminiscent of the Brighton Pavilion, or early-twentieth-century English paintings in the Bloomsbury style. This is Bloomsbury territory. Charleston, the house where Duncan Grant and Vanessa Bell lived, is just over the hill. Monk's House, Virginia Woolf's house, is half a mile away."

Another short drive down magical but confusing country lanes is Philip Le May, an art consultant with a lifetime's worth of good contacts. He too works from home. His shop is called the Dog House—dogs are an important part of the setup. Your arrival will be enthusiastically announced.

Dealers and designers give Le May advance notice with requests for a particular collection of paintings. For a hotel, the brief could be as casual as the number of paintings needed, a schedule and a budget. A designer might be looking for English watercolors for a staircase or equestrian paintings for a hall. They give him a theme: marine paintings, flowers, landscapes, dogs, architecture.

Some of the best dealers in London occasionally ask Le May to look for portraits of a particular family or people connected with a certain house. "If I'm looking, I might as well look for everything all at once," he says. "I start out with something in mind but often chance upon something completely different—illustrations of rooms designed by Voysey, a private collection of artists from the Camden Town Group, a collection of miniatures or a twenties society portrait.

"Recently I found a very good portrait, probably painted by one of the later Pre-Raphaelites," he says. "I'm still researching the sitter and the painter. One day I'll find a drawing or a print that will give me clues. That kind of research is what I really love."

Le May works behind the scenes, rarely exhibits under his own name and is a trade secret. "People who know what they want but don't have the time or knowledge to find it come to me," he notes. "Sometimes I view thousands of paintings in a day—that's more than most people can absorb. And I also bid for my clients."

> "Life has a different pace for country dealers. Cats perch on desks—everything is more relaxed."

The pictures are serious, but the scene is informal, and chickens wander in the kitchen door. "The horses would too if the door were a little larger," he says. It all explains a bit about why these dealers prefer to be in the country.

"Life has a different pace for country dealers," says Gomez. "Cats perch on desks and on top of bookcases—everything is more relaxed. People have come some distance, so they look carefully. They're not in a hurry to get to the shop next door.

"In town, dealers have already edited to suit their tastes," says Mariette Himes Gomez, "but in the country you get more surprises. I shop all over the world because my clients have houses all over the world. I'm always looking for specific pieces, but I'm also looking for whatever is great. The satisfaction of finding exactly what I need is like finding the right piece for a jigsaw puzzle. It isn't easy, but in this part of England the chances of finding that piece are very good. Then, too, no matter what my luck, it's always a great day out." □

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LEATHER-WRAPPED FURNITURE

MIDCENTURY FRENCH PIECES THAT COMBINE LUXURY AND INDUSTRIAL DESIGN

By Jonathan Kandell

LISTEN TO AN INTERIOR designer or an antiques dealer talk about the current rage for the leather-sheathed furnishings of Jacques Adnet and Paul Dupré-Lafon, and you can hear the I-could-kick-myself reproach of somebody who never saved his childhood Mickey Mantle and Willie Mays rookie cards.

"My grandfather had on his desk a set of Adnet accessories—paperweight, inkwell, blotter, all in leather," recalls French-born interior designer Robert Couturier, who is based in New York. He was so drawn to the objects that many years later he asked a family member if he could have them. "But she had given the set away, probably because she had no idea of its worth," says Couturier. The designer was later surprised with the set as a birthday gift from his office staff, who had tracked it down and bought it from a dealer for $10,000.



ABOVE: *Secretary*, Paul Dupré-Lafon, circa 1935. Leather and ebony; 30½" x 42". A secretary stands on a base of macassar ebony. Galerie Jean-Jacques Dutko, Paris.

BELOW: *Sofa*, Jacques Adnet, circa 1945. Leather and brass; 30½" x 44". The legs of a sofa are wrapped in leather to simulate bamboo. Galerie de Beyrie, New York.



Alan Moss, a New York antiques dealer, remembers coming across Dupré-Lafon furniture back in the seventies in Paris and liking it very much, yet somehow never getting around to purchasing any. "Then, a couple of years ago, there was one of his little tables selling at Sotheby's that I thought I could buy for fifteen thousand dollars," he says. "It was such a tiny thing, but it went to a Paris dealer for ninety thousand."

The work of Jacques Adnet (1900–1984) and Paul Dupré-Lafon (1900–1971), like that of other French furniture designers from the thirties, forties and fifties, straddles the luxuriousness of Art Déco and the purer, sparer aesthetic of modernism. Both men were drawn to the industrial design that came out of the Bauhaus in Germany before World War II, with its use of tubular steel, leather and other materials humbler than the exotic woods and ivory that typified the elegant Art Déco furniture being produced in France.

continued on page 88



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LEATHER-WRAPPED FURNITURE



Desk and Chair, Jacques Adnet, circa 1950. Leather, Formica and bronze; desk, 22" x 44"; chair, 31" x 23". The materials defined such pieces. Pruskin Gallery, London.

ALAN TABOR

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"But the French never seemed to be able to tear themselves away from the idea of luxury," says Jared Goss, curator of the "Century of Design, Part III—1950–75" exhibit currently running at New York's Metropolitan Museum of Art. "So there's a melding of Art Déco and modernism in the work of Adnet and Dupré-Lafon." Their leather-covered metal furniture may have an industrial, machine-produced look, but it is handmade and often incorporates the finest Hermès leather.



MATT WARGO

Across the Atlantic, other designers also experimented with wrapping furniture in leather. In the forties and fifties William Haines, the California interior designer, sometimes accented pieces such as modernist, trapezoid low tables with strips of leather swathed around the legs. Through the fifties and sixties furniture designer Karl Springer sheathed his square card tables in alligator and other skins. The leather in these cases, however, tended to take the place of veneered surfaces on forms that were conventionally popular at the time. There was not the marriage of load-bearing form and surface that Adnet and Dupré-Lafon achieved with metal and leather.

Of the two Frenchmen, it is Dupré-Lafon whose pieces tend to command the higher prices—nearly $800,000, for instance, for a superb large, leather-covered sideboard. The reason, according to Paris dealer Jacques de Vos, is that Dupré-Lafon produced relatively few pieces (even fewer in leather-sheathed metal), and almost all of them were made as part of residences for which he conceived the complete installation, from

continued on page 92

LEFT: *End Table*, Jacques Adnet, circa 1950. Leather, glass and brass; 23½" x 10". Leather loops are an unusual decorative element. Moderne Gallery, Philadelphia.

RIGHT: *Trolley*, Jacques Adnet, circa 1940. Leather, gilt metal and glass; 29" x 29". A trolley's bamboo-style legs reflect the fashion of the era. Gordon Watson Ltd., London.



ALAN TABOR



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LEATHER-WRAPPED FURNITURE



Sideboard, Paul Dupré-Lafon, 1958. Leather, marble and iron; 33½" x 70⅞". Dupré-Lafon often used luxurious Hermès leather. Galerie Jacques de Vos, Paris.

COURTESY GALERIE JACQUES DE VOS

continued from page 88

the walls to the furniture. Dupré-Lafon arrived in Paris from Marseilles with degrees in both architecture and interior design and splendid social connections. "His clients were wealthy lawyers, businessmen and especially bankers," says de Vos. The title of a 1990 book by Thierry Couvrat Desvergnes says it all: *Paul Dupré-Lafon: Décorateur des Millionaires*. Wealthy families held on to his pieces for decades because they did not have to sell them—until the soaring prices of the nineties proved irresistible.

The luxury of Dupré-Lafon's furniture is often in their scale as well as their materials. His leather-sheathed metal sofas, with leather-upholstered cushions, sometimes measure ten feet in length, and his beds far exceed king-size dimensions. "Many clients who buy Dupré-Lafon are Americans who have huge interior spaces in their homes—the kind of spaces you rarely see in Europe nowadays," says Jean-Jacques Dutko, a Paris dealer. Not that Dupré-Lafon disdained smaller works: Couvrat Desvergnes singles out a 1950 cigar humidor—with long, spider-like forged-iron legs holding up a massive wood-and-metal box wrapped in red leather—as a charming example of the decorator's talent for combining materials "that are noble and industrial, luxurious and simple."

Jacques Adnet, who was born near Paris and became head of the famed design firm Compagnie des Arts Français in 1927, shares Dupré-Lafon's swank reputation. Both also tended to design work more identified with masculine tastes. And like Dupré-Lafon's, Adnet's furniture—such as his leather desk and chair sets—was especially popular in executive offices or at home in the studies of businessmen or bankers.

Many Adnet pieces were informal enough to be placed in weekend houses. "Some of his work also has a very nautical feel—a quality you associate with the great yachts

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BELOW LEFT: *Table Lamp*, Paul Dupré-Lafon, circa 1935. Leather and bronze; 22¼" x 8¼". A lamp features a green stitched-leather base. Alan Moss, New York.

RIGHT: *Bookcase*, Jacques Adnet, circa 1945. Leather, brass and wood; 51¼" x 26½". A bookcase is characterized by contrasting textures. Galerie de Beyrie, New York.




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FURNITURE

continued from page 92

of the thirties and forties," says London dealer Gordon Watson. That's not surprising, since Adnet was commissioned by the operators of French luxury liners to design their furniture and accessories, such as leather-sheathed metal armchairs with plaid cushion fabric.

Today a large, fine-quality Adnet piece, such as a daybed, sells in the $50,000 range, considerably less than top-of-the-line Dupré-Lafon. But Adnet was more prolific than Dupré-Lafon and sold individual pieces in limited series, rather than confining himself to custom-made interiors.

Why the resurgence of interest in these French masters after decades of relative neglect? Some scholars hold the view that they suffered the biases against decorators, as opposed to architects, like Le Corbusier and Alvar Aalto, whose furniture was identified with avant-garde design concepts linked to their visionary buildings. "It's taken design curators a long time to look at these more luxurious, decorative works and assess them more positively," says the Metropolitan's Goss.

> Wealthy families held on to Dupré-Lafon's pieces until the soaring prices of the nineties proved irresistible.

Among interior designers and dealers, the recent attention to Adnet and Dupré-Lafon reflects the versatility of their pieces. According to New York–based architect Peter Marino, their furniture is suited to "clients who desire clean modern lines and lush materials." Robert Aibel, a Philadelphia dealer, says Adnet and Dupré-Lafon "work well alongside so many different kinds of interior design, including rooms filled with gilt Neoclassical furniture." And Jean-Jacques Dutko has noticed that it isn't at all unusual for "modern art collectors to place a Dupré-Lafon sofa or side table right under their Picassos and Rothkos." □





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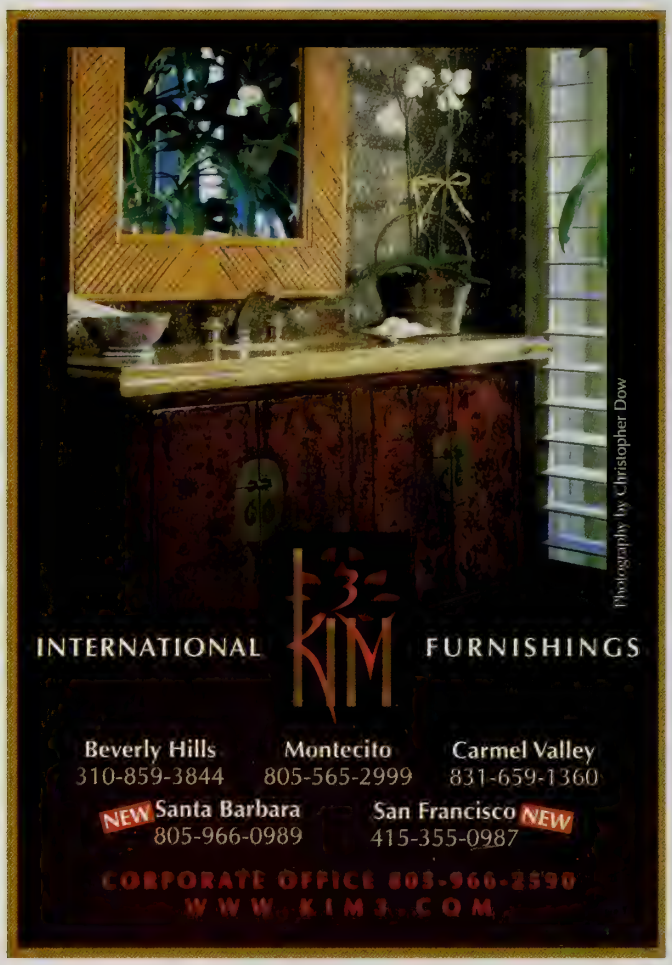
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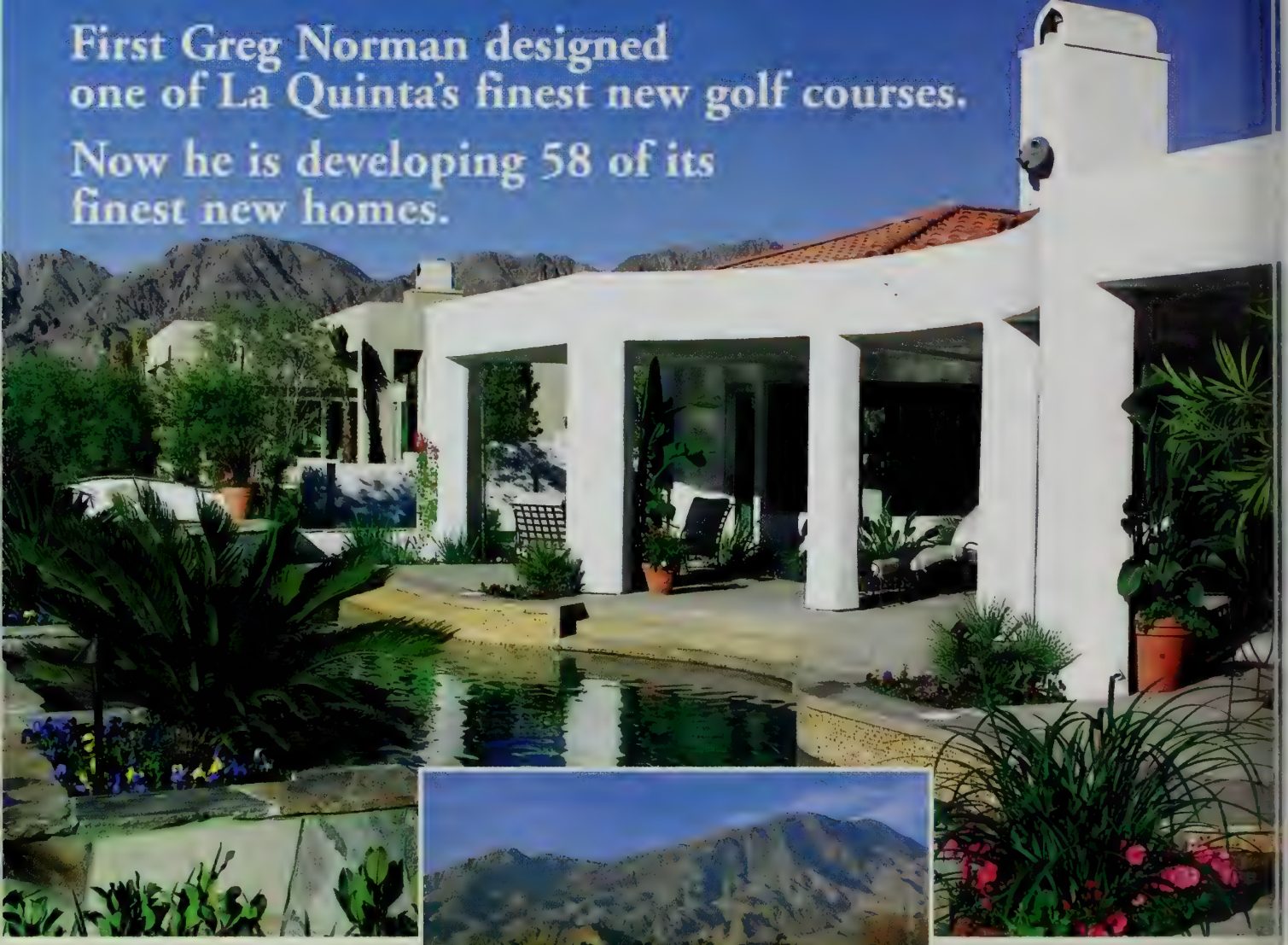
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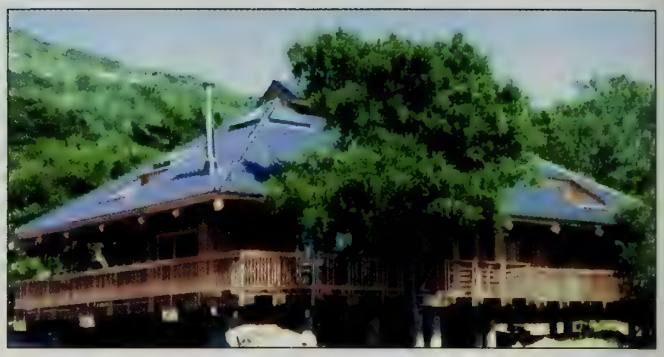
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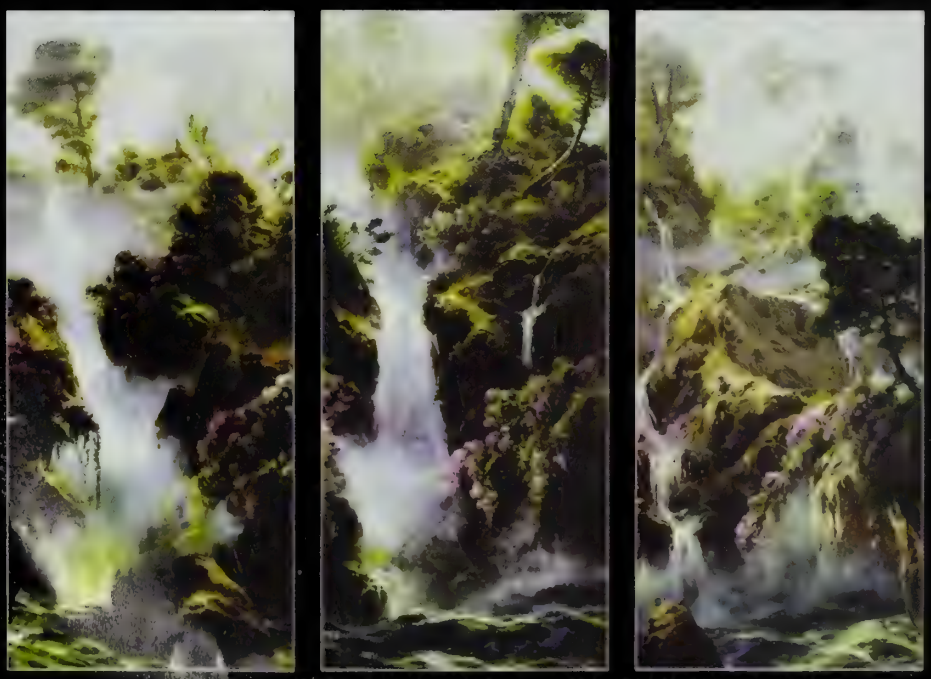
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LEFT: Matisse's oil *Collioure*, 1911, hangs with copies of his mural *La Poésie*, 1938, and his *Italian Woman*, 1915, at right, in Nelson Rockefeller's New York City living room.

Jean-Michel Frank designed the apartment in 1937. BELOW: Juan Gris's *Study: Ship's Deck*, 1925, left, and Giorgio de Chirico's oil *Song of Love*, 1914, are in the living room.

Text by John Loring
Photography by Horst and Elizabeth Heyert

THE ROCKEFELLER FAMILY'S involvement in the arts is legendary. They have founded and supported some of the world's greatest public museums, and the quantity and quality of works in their private collections, distributed among their dozens of houses, is staggering. Of all members of the family, Nelson Rockefeller, through a winning combination of imagination, impulsiveness, an eye for quality, a taste for adventure and, as he said, "fate," amassed the most extraordinary collections. He accumulated a concentration of Cubist painting and primitive sculpture, along with lesser acquisitions of Chinese and European porcelain. In each area masterpieces abounded, but his personal masterpiece was his Manhattan apartment—once among the most artistically important residences in the United States.

Realized in 1937, when Rockefeller was only twenty-nine but already treasurer of the Museum of Modern Art, the apartment was designed by Wallace K. Har-

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Top: Room design, Donald Hill Interiors Photography, Frank Ritter. sofa style #B126 ottoman style #315

Middle: Kevin Walsh, third generation master craftsman

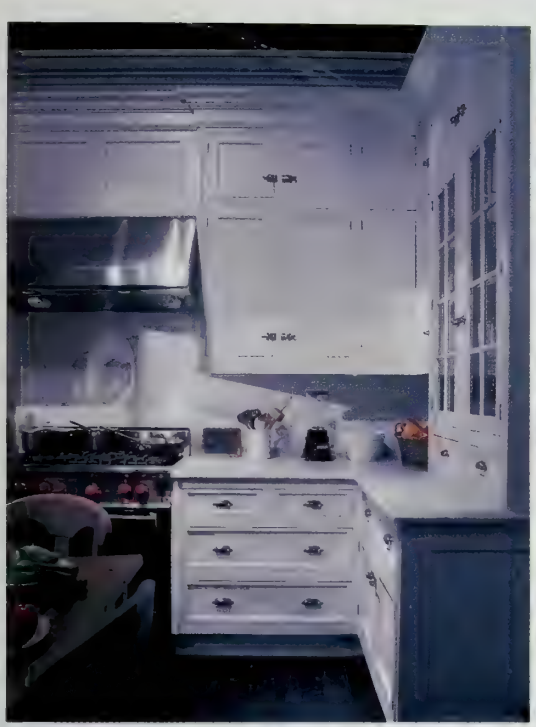
Bottom: Room design, James Rixner A.S.I.D Photography, Bill Rothchild. bed style #539

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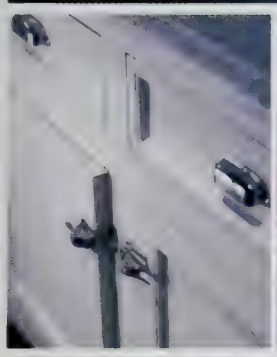
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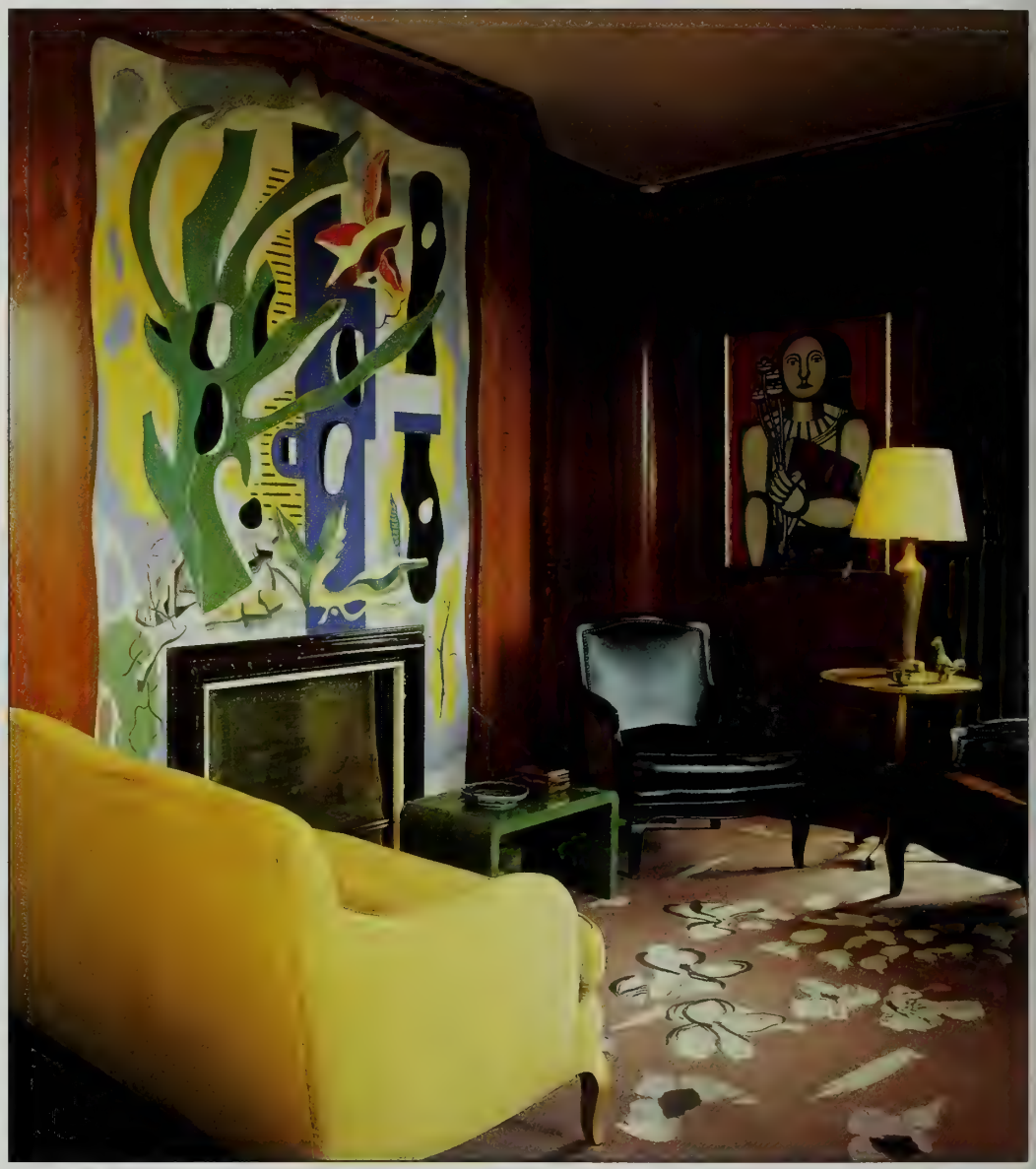
NELSON ROCKEFELLER'S FIFTH AVENUE APARTMENT

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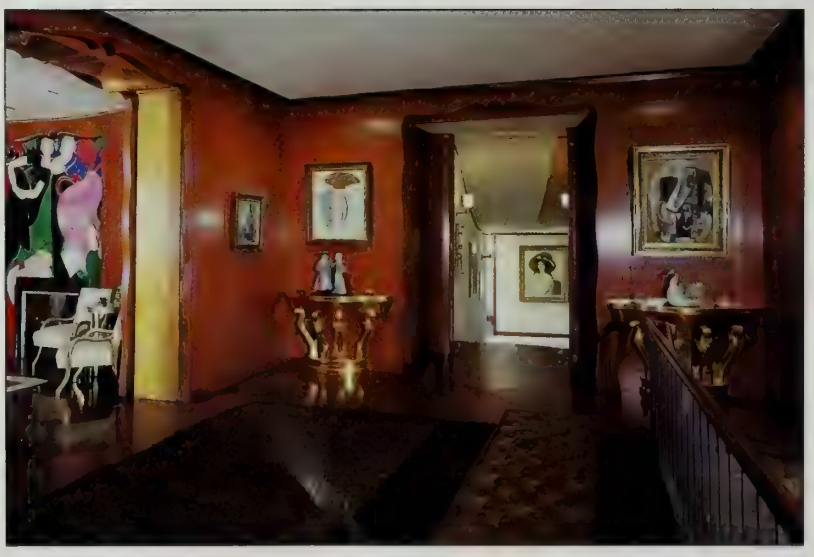
rison, architect of, among other major buildings, the Metropolitan Opera House at Lincoln Center and—more pertinently—a coarchitect of Rockefeller Center.

At about that time the old Rockefeller houses on West Fifty-fourth Street were being razed to make way for the Museum of Modern Art, and Nelson Rockefeller felt he needed a larger place. He purchased the two floors below his original Fifth Avenue apartment, and what he called "the firm of Harrison and Rockefeller" went into action.

"When Wally and I started the apartment," Rockefeller recalled, "his idea—which we shared—was to do something in the style of Louis XV, with its excitement and beauty, but done in a modern way. Wally was a great believer in curves, which at that point didn't appeal to the modernists, who were all for simple angular steel and glass. But he didn't have that feeling, and I didn't either."



RIGHT: Léger's *Woman with a Book*, 1923, right, and a copy of his untitled 1938 fireplace mural define the southeast corner of the living room. The sofa, chairs and tables are custom Frank designs.



LEFT: In the gallery and hall are Picasso's *Job*, 1916, and *Student with Pipe*, 1913–14, Kees Van Dongen's *Woman in a Large Hat*, 1908, and a copy of Braque's *Guitar, Newspaper and Bottle*, 1913–14.

So Harrison designed the adjoining living and dining rooms with matching cutout door and window frames whose fluid double curves and rounded corners had graceful echoes of a simplified Louis XV vocabulary. The two living room fireplaces were surrounded with similarly framed murals.

continued on page 110


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NELSON ROCKEFELLER'S FIFTH AVENUE APARTMENT



On the walls and ceiling of the 1960s dining room is a mural created by Fritz Glarner in 1964. Philip Johnson designed the black-lacquered and leather-upholstered chairs.

continued from page 106

Windows, doors and fireplaces then established a rhythm around the rooms—on a domestic scale but "almost like the Salle des Glaces in Versailles," said Rockefeller. Both rooms had rich cherrywood paneling and flooring.

For the apartment's interiors, Rockefeller and Harrison agreed there was only one person who could do them "in the spirit of what had been worked out conceptually." That person was the French designer Jean-Michel Frank.

Since the late twenties Frank had been the most influential (and the most publicized and imitated) interior designer in the world. The leading trade magazines called him "brilliant." His revolutionary décors—such as Elsa Schiaparelli's living room, with its black rubberized-fabric draperies, yellow chintz upholstery and bright orange leather sofa; the count and countess Pecci-Blunt's oval library, with its white plaster walls, pale pearwood furnishings and split-straw-covered woodwork; and Charles and Marie-

continued on page 114





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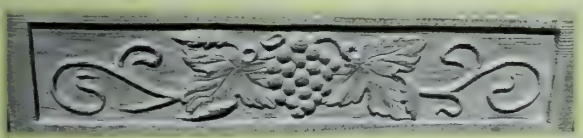
















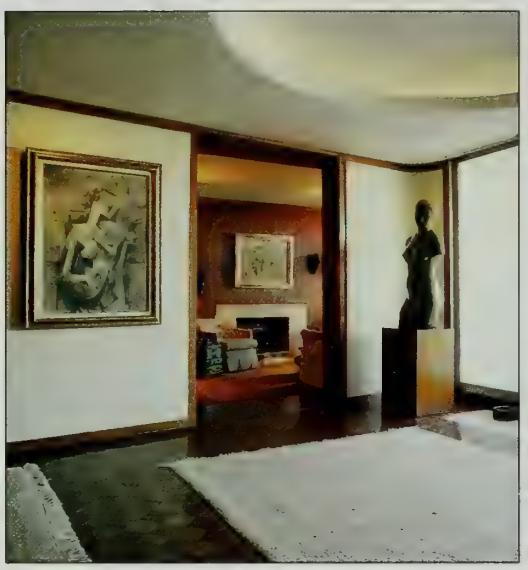


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NELSON ROCKEFELLER'S FIFTH AVENUE APARTMENT

BELOW: A Picasso oil, *Girl with a Mandolin*, 1910, and a Wilhelm Lehmbruck cast-stone torso greeted visitors in the elevator hall. The cherrywood-paneled library is beyond.



RIGHT: In the library, Rockefeller displayed early Asian and African art with modern work, such as Giacometti lamps and Picasso's *Maisons Sur La Colline, Horta de Ebro*, 1909.



continued from page 110

Laure de Noailles's vellum-lined drawing room—were well known through reproduction to anyone at all interested in interior design.

Admiration for Frank ran high, but the imagination and daring to commit to such forward-looking designs was rare. Rockefeller was probably considered somewhat eccentric in 1937 for commissioning an interior so advanced. "I was always offbeat," he said, "and the apartment was way ahead of what was going on at that time."

By importing Jean-Michel Frank, Rockefeller and Harrison brought the French designer's deep-rooted classicism and sense of proportion to New York, along with his originality, purity and restrained grace of design. His was a concept that was as close as could be imagined to what Rockefeller termed "Louis XV, but modern." The collaboration of a patron of extensive knowledge and assured tastes with one of the most talented designers of the twentieth century was significant.



LEFT: The master bedroom ceiling was designed by Léger. A copy of Picasso's *Les Moisonneurs*, 1907, hangs at left; *The Hairdressers*, 1936, is by Massimo Campigli.

For the living room, Frank designed the furniture on a reduced scale so that, although there would be ample seating for the twenty-four guests Rockefeller had specified, there would be no feeling of overcrowding. His pieces reflected the style of Louis XV as well as Louis XVI. Rather than treating the furniture "en suite," as traditional designers would have done, Frank avoided overly formal rooms by using a vari-

continued on page 118


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NELSON ROCKEFELLER

continued from page 114

ety of subdued colors and simple, if still rich, finishes. He also brought the talents of his usual collaborators, brothers Alberto and Diego Giacometti, who executed lamps, andirons and some furniture, and Christian Bérard, who designed Aubusson tapestry carpets along with upholstery fabric for the dining chairs.

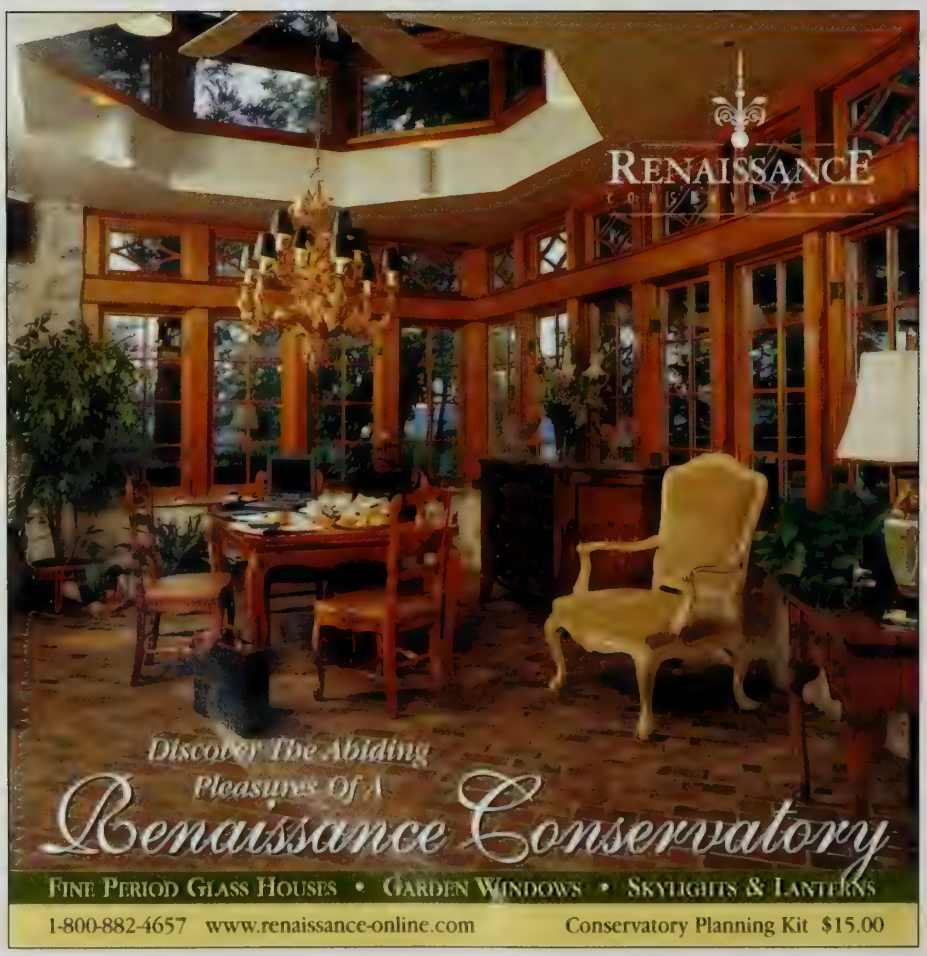
Rockefeller had a great fondness for Matisse, a taste he inherited from his mother, Abby Aldrich Rockefeller. The artist was commissioned to create a mural surrounding one fireplace, which he did, in Nice. Léger painted the living room's other mural in New York. "It's interesting to me," observed Rockefeller, "that both artists used the same basic structural design—they divided the canvases with a line down the middle—even though neither had seen what the other had done." In the seventies Rockefeller donated the original murals, along with other work, to the Museum of Modern Art. Copies were made for display in the apartment.

Before reaching its final form, the apartment went through some dramatic changes. In the early sixties the construction of an adjacent apartment building obscured the view from the dining room's only window. Rockefeller's solution was to buy that floor of the new building, converting the window into a communicating door. (Harrison resolved the slight difference in floor levels with a set of curved cherrywood steps.) The dining room was turned into a gallery, and a new dining room was fashioned from the original guest bedrooms, its walls and ceiling painted with abstract murals by a Swiss-born disciple of Mondrian's, Fritz Glarner. "Then the Bérard chairs didn't fit," said Rockefeller, "so I had Philip Johnson design new ones." The finished room "was a tremendous architectural and painting triumph—the colors were so wonderful," he noted. "Emotionally it was, in a sense, like being in Stonehenge."

The apartment itself was a success. There was "a warmth to it that was exciting," Nelson Rockefeller said. "It had elements of the past styled in a contemporary way, combining richness and quality with the simplicity of the modern. To me it was ideal." □



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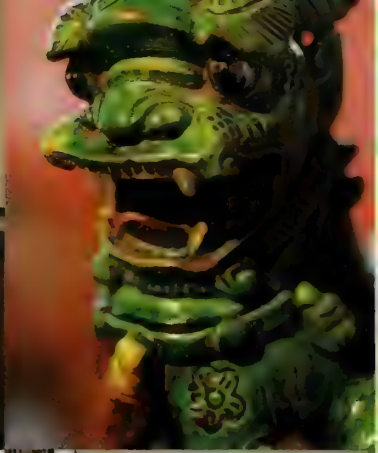
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SPECIAL EDITORIAL SECTION

ARCHITECTURAL DIGEST

Shopping Around the World

DESIGNERS' FAVORITE SOURCES








Shopping Around

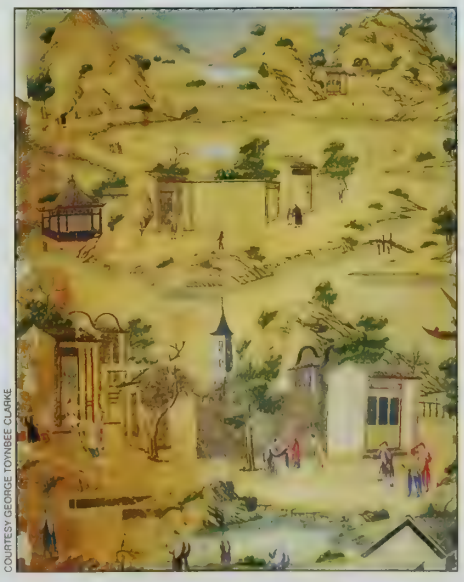
DESIGNERS' FAVORITE SOURCES



JIM MCHUGH

LONDON
TOYNBEE-CLARKE INTERIORS

George and Daphne Toynbee-Clarke have been dealing in antique French and Chinese wallpapers for nearly 50 years. A particular gem was taken from a Thomas Chippendale interior (below).
95 Mount St., London W1K 2TA
44-20-7499-4472; fax 44-20-7495-1204



COURTESY GEORGE TOYNBEE CLARKE

LOS ANGELES
OUTSIDE

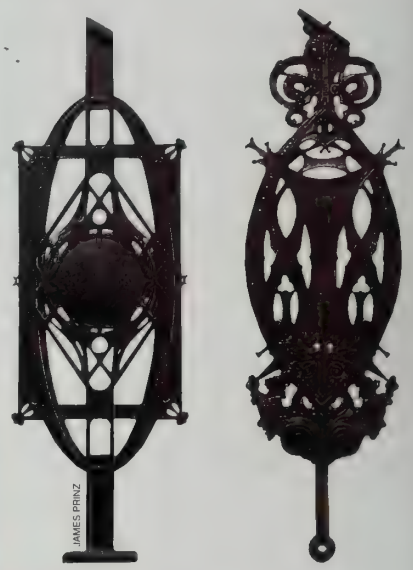
Thad Hayes (above) often has difficulty finding great outdoor furniture in New York, which is why he shops at Outside for items such as Haliburton chaises with channeled cushions.
442 N. La Brea Ave., Los Angeles, CA 90036
323/934-1254; fax 323/935-9622

MARRAKECH
LIXUS

Xavier Guerrand-Hermès's shop, Lixus, has little to do with the leather goods that are synonymous with his family name. Instead he produces Moroccan ceramic lamps and what he calls "Orientalist sofas with haberdashery à la française."
91 rue Mohamed El bequal, Guéliz, Marrakech
212-4-4-43-80-24; fax 212-4-4-43-53-50

COPENHAGEN
C. E. FRITZSCHE

Engraved handmade glass from Sweden, Denmark, Norway, Germany and Austria is everywhere at C. E. Fritzsche, a family-run crystal shop that has been in business since 1788. Claus Fritzsche, a seventh-generation glass specialist, says that he can engrave just about anything.
Kompagnistraede 12, 1208 Copenhagen
45-33-15-17-88; fax 45-33-15-17-84



JAMES PRINZ

CHICAGO
MICHAEL FITZSIMMONS DECORATIVE ARTS

A wide variety of Arts and Crafts objects and other late-19th- to early-20th-century pieces—furniture, lighting, metalware (above), textiles and ceramics—can be seen at Michael FitzSimmons's loft.
311 W. Superior St., Chicago, IL 60610
312/787-0496; fax 312/787-6343

PARIS
R&Y AUGOUSTI

Yiouri and Ria Augousti began by making boxes from seashells and coconut husks. Next they crafted furniture inspired by the designs of Art Déco masters, such as the Luccia vanity (below).
103 rue du Bac, 75007 Paris
33-1-42-22-22-21; fax 33-1-42-22-23-33



COURTESY R&Y AUGOUSTI

the World

MELBOURNE

JOHN WILSON ANTIQUES

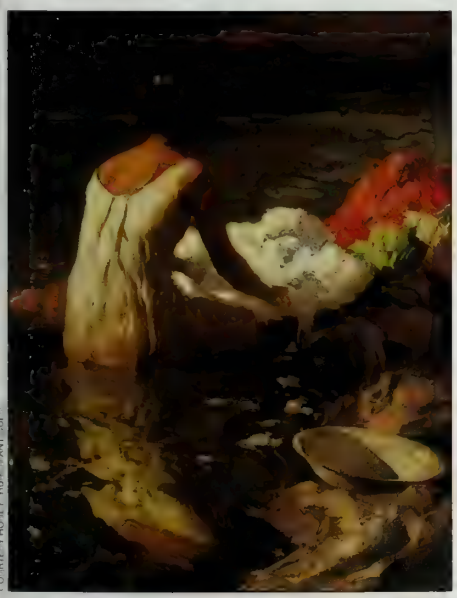
Dealer John Wilson, who sells 17th- and 18th-century Continental furniture, often caters to English designers working on projects in Australia.
481–483 Burke Rd., Melbourne, Victoria 3124
Telephone and fax 61-3-982-23344



LOS ANGELES

DOS GALLOS

Furniture and pottery from Guatemala and Honduras take center stage at Dos Gallos, whose inventory includes a ca. 1900 water pot (above).
924 N. Formosa Ave., Los Angeles, CA 90046
323/851-9117; fax 323/851-2443



SEATTLE

HONEYCHURCH ANTIQUES

In addition to Asian decorative arts and furniture, some dating back to the Neolithic period, Honeychurch Antiques often has modern paintings from the Philippines, Korea and Indonesia (above).
1008 James St., Seattle, WA 98104
206/622-1225; fax 206/622-1204

SAN FRANCISCO

HOM—HOUSE OF MANN

At Ron Mann's shop, HOM—House of Mann, which he runs with his wife, Louise La Palme Mann, clients will find the designer's furniture as well as his wife's linen and hemp textiles (below).
2727 Mariposa St., San Francisco, CA 94110
415/551-9798; fax 415/551-1846



JACKSON, WYOMING

FIGHTING BEAR ANTIQUES

A steady supply of Molesworth furniture can be found at Fighting Bear Antiques. Owners Terry and Sandy Winchell also sell Stickley pieces, pre-1940s objects and Navajo rugs.
375 S. Cache Dr., Jackson, WY 83001
307/733-2669; fax 307/734-1330

NEW YORK

MRS. JOHN L. STRONG FINE STATIONERY

Mrs. Strong's famous paper business, now run by Joy Lewis, widow of the late designer Robert K. Lewis, offers upscale custom stationery.
699 Madison Ave., New York, NY 10021
212/838-3775; fax 212/755-1563

BOGOTA

GALERIA FORMENTERA

New York–based designer Juan Montoya realized that a shop with his aesthetic might also be a hit in his hometown. Montoya's Galeria Formentera sells a range of Colombian decorative furnishings.
Calle 85, No. 11–53, Int. 8, Paseo del Faro, Bogotá
57-1-236-8481; fax 57-1-617-0855

LONDON

X. S. BAGGAGE COMPANY

Michael and Lindsay Lehane's shop, X. S. Baggage Company, has practically cornered the market on vintage Louis Vuitton, Cartier and Hermès bags, luggage, trunks and accessories (below).
131–141 King's Rd., London SW3 4PW
Telephone and fax 44-20-7376-8781



Shopping Around the World

SAN FRANCISCO
ERIC LANSDOWN

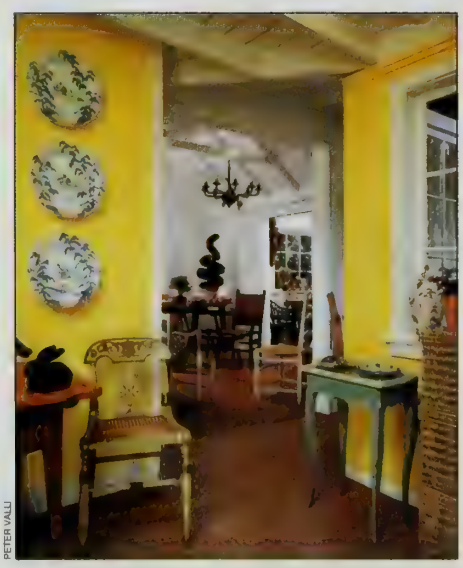
Known for his fanciful, detailed architectural cabinets and aviaries (below), which are available at Wroolie & Co., Eric Lansdown draws much of his inspiration from Greek and Roman structures.
101 Henry Adams St., San Francisco, CA 94107
415/822-1325; fax 415/822-3935



BILL EMBERLEY

NEW YORK
LEE CALICCHIO, LTD.

A number of New York designers look to dealer Lee Calicchio, whose buying trips take her all over Europe, for 18th- and 19th-century English and Continental pieces.
134 E. 70th St., New York, NY 10021
212/717-4417; fax 212/717-5755



PETER VALLI

MONTECITO, CALIFORNIA
WILLIAM LAMAN

Ethnic pottery and Souleaido fabrics blend with a cross section of furniture from France, Denmark, China and South America for the garden and house at William Laman (above).
1496 E. Valley Rd., Montecito, CA 93108
805/969-2840; fax 805/969-2839



BENEDICTE PETIT

PARIS
ALEXANDRE BIAGGI

By mixing light, fragile furniture with comfortable pieces, Alexandre Biaggi has come up with a formula for simple living. Jean-Louis Riccardi (above, at the shop) designed the space.
14 rue de Seine, 75006 Paris
33-1-44-07-34-73; fax 33-1-44-07-34-52

NEW ORLEANS
JACQUELINE VANCE RUGS

Designers in the South go to Jacqueline Vance Rugs for antique Ushaks, new Bulgarian kilims and Indian dhurries in both contemporary and traditional patterns. Vance also manufactures her own line, which can be custom-colored and -sized.
3944 Magazine St., New Orleans, LA 70115
504/891-3304; fax 504/891-3383

BARCELONA
GLORIA DE PALLEJA

The clean-lined furniture at Gloria de Pallejá reflects the sensibilities of de Pallejá herself. When designing her pieces, which are usually made out of cedar, *wenge* or cherry, she often incorporates marquetry and metalwork.
13 Josep Bertrand, 08021 Barcelona
34-932-401-500; fax 34-932-401-501

MILAN
GALLERIA BLANCHAERT

Silvia Blanchaert began dealing in Murano glass over 40 years ago. Today Jean Blanchaert honors his mother's affinity for the richly colored pieces while also promoting contemporary artists.
Via Nirone 19, 20123 Milan
39-02-8645-1700; fax 39-02-8658-63

SANTA FE
TAI GALLERY/TEXTILE ARTS

The northeastern Javanese batiks at Tai Gallery/Textile Arts frequently have floral motifs, such as a ca. 1900 sarong from Madura (below).
1571 Canyon Rd., Santa Fe, NM 87501
505/983-9780; fax 505/989-7770



COURTESY TAI GALLERY/TEXTILE ARTS



COURTESY ARTISTIC TILE

NEW YORK

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Hand-etched marble (above), hand-molded California clay tiles and rough stones hewn in Israel are all part of Artistic Tile's diverse inventory of handcrafted stonework and fittings.
79 Fifth Ave., New York, NY 10003
212/727-9331; fax 212/727-9883

BRUSSELS

PHILIPPE DENYS

European designers call on dealer Philippe Denys for 20th-century decorative and fine arts. Art Déco rugs and pieces by Belgian architect Victor Horta are among his varied selection.
1 rue des Sablons, 1000 Brussels
32-2-512-3607; fax 32-2-502-2567

AVIGNON

HERVE BAUME

Provençal style may be de rigueur in the south of France, but Hervé Baume has become a favorite destination for a number of designers for his sleek furniture and objects from the 1940s, Neoclassical items, Uzès earthenware, crystal hurricane lamps and garden accessories.
19 rue Petite Fusterie, 84000 Avignon
33-4-90-86-37-66; fax 33-4-90-27-05-97

SAVANNAH

V. & J. DUNCAN

Scholars and tourists alike stop in at Virginia and John Duncan's shop, located on the first floor of a 134-year-old Second Empire–style house, for Audubon prints, historical portraits, lithographs, books, maps, hand-colored copper engravings and Civil War prints.
12 E. Taylor St., Savannah, GA 31401
912/232-0338; fax 912/232-3489

AUCKLAND

FABLES

While Aubusson, Ziegler and Irish Arts and Crafts rugs are consistent sellers at Fables, new *gabbehs* from southern Iran have grown increasingly popular in recent years. Proprietor Jane Walker notes that the *gabbehs*' blocks of solid colors work well in contemporary interiors—a plus for her clients in the United States and Europe.
8 George St., Parnell, Auckland 1001
64-9-309-4957; fax 64-9-309-0582



PAUL WARCHOL

STOCKHOLM

SOLGÅRDEN ANTIK & MÅLERI

With its almost all-white décor, Solgården Antik & Måleri (above) offers Gustavian-style furniture, a line of contemporary French dinnerware and imported porcelain and glass.
Karlavägen 58, 114 49 Stockholm
46-8-663-93-60; fax 46-8-663-93-61



GEORGE OBREMSKI

GREAT BARRINGTON, MASSACHUSETTS

ELISE ABRAMS ANTIQUES

Former art-glass collector and lecturer Elise Abrams estimates that her shop has 2,000 stacks of dinnerware, all organized by color. Juan Pablo Molyneux (above, at the shop) is drawn to her Minton, Meissen, Worcester, Sèvres and 1880s to 1920s hand-enameled china in vibrant hues.
11 Stockbridge Rd., Great Barrington, MA 01230
413/528-3201; fax 413/528-5350



MICHAEL CALDERWOOD

ANTIGUA GUATEMALA

QUINTA MACONDA DECORACION

Shop owner John Heaton employs a family of local weavers to make the brocade textiles he sells at Quinta Maconda Decoración. In addition, he carries old pots—including a glazed Totonicapán jug (above)—furniture, bedcoverings, custom-made hammocks and tablecloths.
5a Ave. Norte 11, Antigua Guatemala
Telephone and fax 502-8-32-08-21

Shopping Around the World



GIANCARLO GARDIN

HAMMAMET, TUNISIA

SAMIR GIARBI

South African–born Geoffrey Bradfield (above, center) has searched everywhere for quality kilims. Those he finds at Samir Giarbi were woven by bedouins in the first quarter of the 20th century.
Hammamet Antique Center, Habib Bourguiba
8050 Hammamet, Tunisia
216-2-283-774; fax 216-2-279-345

FLORENCE

PAOLO ROMANO ANTIQUES

Iron candlesticks and garden accessories are among the wares at the shop of Paolo Romano, who shuns any notion of having a specialty. Rather, he carries everything from Renaissance furniture to 19th-century Italian pieces.
Via Borgognissanti 20/r, 50123 Florence
39-055-293-294; fax 39-055-216-757

SEATTLE

KAGEDO JAPANESE ART

Only a handful of early-20th-century Japanese craftsmen fused traditional techniques with Western ideas. Kagedo Japanese Art represents this singular style with items such as a lacquered box featuring an Art Déco–like pattern (below).
520 First Ave. South, Seattle, WA 98104
206/467-9077; fax 206/467-9518



DICK BUSHER

CHICAGO

DECORO

A mecca for lovers of Asian antiques and artifacts, Decoro offers furniture, textiles and accessories, including a mid-19th-century ceramic Fo dog (below).
224 E. Ontario St., Chicago, IL 60611
312/943-4847; fax 312/943-4892



RUSSELL INGRAM

NEW YORK

REYMER-JOURDAN ANTIQUES

Known for its eclectic inventory, which ranges from Neoclassical decorative arts to furniture by Jean-Michel Frank and the House of Jansen, Reymer-Jourdan Antiques is a popular destination for Manhattan designers.
29 E. Tenth St., New York, NY 10003
212/674-4470; fax 212/228-9471

LOS ANGELES

EVANS & GERST ANTIQUES

Los Angeles's myriad estate sales are frequented by Jim Evans and Tom Gerst, of Evans & Gerst Antiques, which has hard-to-find 17th- and 18th-century Continental furniture and decorative objects. The two once came across doors from the house of film legend D. W. Griffith.
910 N. La Cienega Blvd., Los Angeles, CA 90069
310/657-0112; fax 310/657-7060

DEL MAR, CALIFORNIA

DUPUIS

Over 25 years ago Mexican furniture manufacturer Dupuis found its stylistic roots in the work of Luis Barragán. Since then the company has established two shops in southern California, where clients can find decorative arts and handicrafts, including fabrics, rugs, silver, etched and painted glass, and leather furniture.
1555 Camino del Mar, Del Mar, CA 90214
858/793-0109; fax 858/793-0369



BENEDICTE PETIT

PARIS

SOUBRIER

A top source for French set designers, Soubrier (above) is a three-story treasure house of thousands of pieces from the 17th through the 20th centuries—most of them arranged by region or style. In the Moorish corner, for example, everything is encrusted in mother-of-pearl.
14 rue de Reuilly, 75012 Paris
33-1-43-72-93-71; fax 33-1-43-72-20-77

MUNICH

H. W. SELING

Silver collectors should consider buying a set of 18th-century cutlery piece by piece, says dealer and art historian Helmut Seling, who sells antique and reproduction European table silver.
Oskar-von-Miller-Ring 31, 8000 Munich 2
49-89-284-865

DENVER

STUART-BUCHANAN ANTIQUES

Many designers visit Stuart-Buchanan Antiques for 18th- and 19th-century furnishings from France, England, Germany and Scandinavia.
1530 15th St., Denver, CO 80202
303-825-1222; fax 303/825-5508

CHESLEY, FRANCE

LES CARREAUX DE CHESLEY

Shop owner Jean Courtine learned old methods of tile making when he moved to Chesley, and soon after, he opened Les Carreaux de Chesley, which reproduces 13th- through 16th-century tiles.
4 rue Cadet, 10210 Chesley, France
33-3-25-70-00-93; fax 33-3-25-70-06-28



EDWARD J. NOBLE

NEW YORK

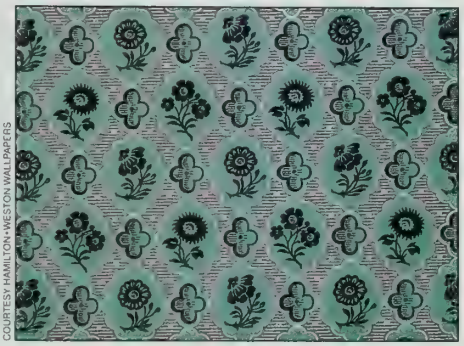
KARL KEMP & ASSOCIATES

In addition to furniture, Karl Kemp & Associates has a remarkable collection of 20th-century French and Italian art glass (above), including pieces by René Lalique and the Seguso factory.
34 E. 10th St., New York, NY 10003
212/254-1877; fax 212/228-1236

HOUSTON

PECK & COMPANY

For some designers, flying to Texas for Peck & Company's metalwork is well worth the effort. The shop carries everything from grilles that they convert into fire screens to metal furniture.
98 Dennis St., Houston, TX 77006
713/526-2590; fax 713/526-3931



COURTESY HAMILTON•WESTON WALLPAPERS

RICHMOND, ENGLAND

HAMILTON•WESTON WALLPAPERS

Robert Weston's antique-wallpaper reproductions (above) are sold at Hamilton•Weston Wallpapers, which he runs with Georgina Hamilton.
18 St. Mary's Grove, Richmond
Surrey TW9 1UY, England
44-20-8940-4850; fax 44-20-8332-0296

NEW ORLEANS

SONIAT HOUSE ANTIQUES

After furnishing his hotel with European antiques, Rodney R. Smith decided to open a shop right on the premises. Soniat House Antiques (below) has 18th- and 19th-century French and Italian pieces.
1139 Chartres St., New Orleans, LA 70116
504/212-0200; fax 504/524-0810



COURTESY IMPERIAL PLEASURES

HONG KONG

IMPERIAL PLEASURES

The full-scale and miniature Chinese chairs, stands and stools, including a washstand (above), at Imperial Pleasures, located near Hollywood Road, are handmade out of centuries-old woods.
By appointment
852-2540-6011; fax 852-2803-0771



MARY E. NICHOLS

Shopping Around the World



JIM MCHUGH

LOS ANGELES

INDIAN STYLE

West Coast designers look to Indian Style for colorful Indian mirrors, painted figures, stone architectural elements and furniture, such as a Rajasthani temple chest (above).
8650 Melrose Ave., Los Angeles, CA 90069
Telephone and fax 310/659-7525

LONDON

ECCENTRICITIES

Keith Skeel's shop Eccentricities is a testament to the designer's ethnic taste. Reproductions of African antiques, Dutch colonial designs and tribal art all share space in a richly decorated setting.
96–100 Islington High St., London N1 8EG
44-20-7539-9894; fax 44-20-7226-0935

SAVAGE, MARYLAND

E. J. GRANT ANTIQUES

Many of the pieces at E. J. Grant Antiques are English, French and Swedish designs from the late 18th and early 19th centuries. But designers also admire its Italian and German items.
8600 Foundry St., Savage, MD 20763
301/953-9292; fax 301/604-0462

PARIS

CONIL

Designs by Jacques Adnet, Paul Dupré-Lafon and Jacques Quinet can be found alongside Mediterranean-style leather lamps at Conil. Owner Monique Conil and her son, Olivier, design all the shop's lighting, which is created in a workshop on the premises.
1 rue de Varenne, 75007 Paris
33-1-45-49-19-85; fax 33-1-45-49-19-92

MIAMI

CUBAN TROPIC TILE

Rather than offering ceramic tiles, Cuban Tropic Tile uses a mixture of sand and cement for its handmade custom designs, which, according to owner Ramon Curiel, are extremely durable. The shop's artisans can make tiles with solid colors, color swirls or geometric designs.
3632 N.W. 37th Ave., Miami, FL 33142
305/633-8941; fax 305/361-7302



PETER FREED

NEW YORK

LOU MAROTTA

Unusual forms and finishes are dealer Lou Marotta's specialty. Victoria Hagan (above, at the shop) is a fan of his "unpredictable" furniture and casually elegant objects. He has designs by John Dickinson, for example, as well as 1930s Italian chairs and Swedish antiques.
243 E. 60th St., New York, NY 10022
212/223-0306; fax 212/223-4744

BERMUDA

THE MASTERWORKS FOUNDATION

A native Bermudian, Tom Butterfield tracks down the works of artists who sketched or painted scenes of Bermuda. As director of the Masterworks Foundation, he has come across such finds as 21 watercolors Winslow Homer painted over the course of two visits in 1899 and 1901.
97 Front St., Bermuda House Ln.
Hamilton HM 12, Bermuda
441/295-5580; fax 441/295-2619



BRUCE ANTON

BRUSSELS

N. IKODINOVIC & CO

While dealer Nenad Ikodinovic is a prominent figure at antiques fairs throughout Europe, one can always go to his shop for the Neoclassical porcelain, glassware and furniture he acquires from estates. On display are such items as a pair of 19th-century porcelain vases from Paris (above).
37 rue J. Stevens, 1000 Brussels
32-2-514-0477; fax 32-2-503-1796

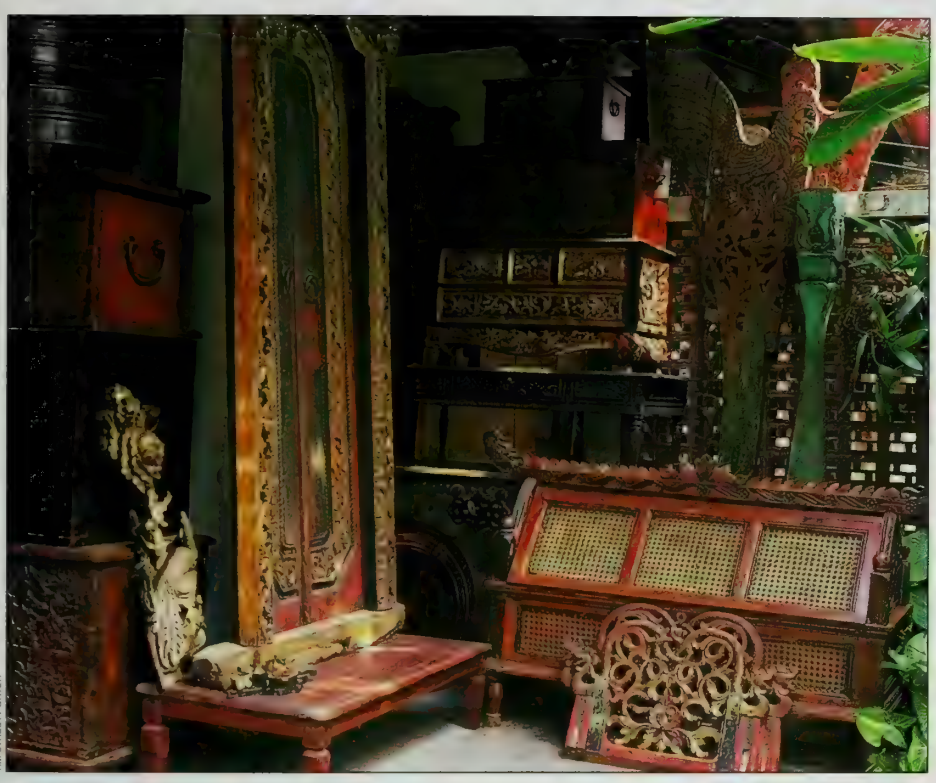
BOGOTA

ALONSO ARTE GALERIA

Alonso and Cary Restrepo show pre-Columbian pieces, with an emphasis on Colombian and Ecuadoran cultures, in their two-story space, Alonso Arte Galeria. On the second floor is a Latin American art gallery, with paintings by Cuban and Chilean artists, among others.
Calle 85, No. 11-53, Int. 2, Paseo del Faro, Bogotá
571-618-0072; fax 571-236-3519

JAKARTA
NILAM GALLERY

Wieneke de Groot may have a Dutch background, but she understands Indonesian nuances and speaks Javanese like a local. It's no surprise, then, that 20 years ago she decided to open a shop, Nilam Gallery (below), to offer regional furniture, objects and textiles.
Jalan Pekalongan 16, Jakarta 10310
Telephone and fax 62-21-315-0480


IM STREET PORTER

NEW YORK
TINSEL TRADING COMPANY

In 1933 Marcia Ceppo's grandfather founded Tinsel Trading Company, which specializes in vintage and new passementerie, metal trims and tassels (below). A number of items at the shop are made of old metallic thread from France.
47 W. 38th St., New York, NY 10018
212/730-1030; fax 212/768-8823


JOHN LE

PHILADELPHIA
M. FINKEL & DAUGHTER

Among the period American furniture at M. Finkel & Daughter, clients will find a collection of needlework samplers and silk embroidery pictures from the 1790s to the 1820s.
936 Pine St., Philadelphia, PA 19107
215/627-7797; fax 215/627-8199

SAN JUAN CAPISTRANO, CALIFORNIA
ANTIQUA GALLERIE

According to owners Tom Willis and Ramon Tamargo, "eclecticism is standard practice at Antiqua Gallerie," which carries 17th- through 19th-century British and Continental furnishings.
31511 Camino Capistrano
San Juan Capistrano, CA 92675
949/489-7820; fax 949/240-2649

CHICAGO
TOBAI INTERNATIONAL

Contemporary fine-art prints and paintings from Korea and Japan, as well as wood furniture, are available at Tobai International.
320 N. Dearborn St., Chicago, IL 60610
312/661-0394; fax 312/661-0395


PHILIP CLAYTON-THOMPSON

PORTLAND, OREGON
C. W. PICKETS

The Adirondack and lodge-style furniture (above) at C. W. Pickets is the creation of owners Estelline O'Harra and Nance Schaefle, who do custom projects. They also carry decorative accessories and lamps.
By appointment
503/760-2052; fax 503/774-1647

PARIS
LUC BOUVERET

One of Jacques Garcia's favorite destinations for museum-quality 18th-century French furniture is Luc Bouveret. Garcia (below, at the shop) refers to Bouveret's selection as "*mobilier d'esprit*," adding that "the pieces have personality without being too sumptuous."
7 quai Voltaire, 75007 Paris
33-1-40-20-91-21; fax 33-1-40-20-91-31


BENEDICTE PETIT

Shopping Around the World



BENEDICTE PETIT

PARIS

MODENATURE

Everything at Modenature is designed by Henri Becq, who always gravitates toward simple shapes, elongated lines and exact proportions. Becq's neutral-toned poplar-and-ash furniture (above) is upholstered in such fabrics as cashmere, wool and linen.
59 rue de Seine, 75016 Paris
33-1-43-29-62-54; fax 33-1-43-29-62-74



JOHN LEI

NEW YORK

L'ART DE VIVRE

Sandra Nunnerley adores French furniture from the 1940s, especially the designs by the House of Jansen, Jules Leleu and Maxime Old that she finds at L'Art de Vivre. Nunnerley (above, at the shop) also appreciates its period lighting.
978 Lexington Ave., New York, NY 10021
212/734-3510; fax 212/650-9302

SANTA FE

AMERICAN COUNTRY COLLECTION

The painted country furniture, decorative objects and lamps at American Country Collection come mainly from the Southwest, Mexico and Spain.
620 Cerillos Rd., Santa Fe, NM 87501
505/984-0955; fax 505/984-0957

MIAMI

I.T.O. ANTIQUES

Partners Dick E. Smith and Rick D. Griffin travel extensively to acquire I.T.O. Antiques' inventory, which includes furniture, chandeliers, lamps and screens. In addition, the shop carries 17th- through 20th-century paintings and objets d'art.
2685 S.W. 28th Ln., Miami, FL 33133
305/856-4951; fax 305/856-1361

BERRYVILLE, VIRGINIA

MACK S. HEADLEY & SONS

Located near Winchester, Virginia, for four generations, Mack S. Headley & Sons has reproduced 18th-century furniture for the White House, the State Department and Colonial Williamsburg.
217 Helmley Ln., Berryville, VA 22611
Telephone and fax 540/955-2022

LISBON

PRINCIPE REAL ENXOVAIS

The hand-embroidered tablecloths at Principe Real Enxovais have adorned the tables of European monarchs, among them Princess Grace. The shop also has bedding and handkerchiefs.
Rua da Escola Politecnica 12–14, 1250-102 Lisbon
351-21-346-5945; fax 351-21-343-1455

PARIS

LIMATHO LILOU MARQUAND

Shop owner Lilou Marquand applies a haute couture sensibility to her screens (below). The materials she uses include raffia, bamboo and leather.
43 rue Berger, 75001 Paris
Telephone and fax 33-1-40-49-05-59



BENEDICTE PETIT

GLASGOW

WILLIAM HARDIE LIMITED

Art dealer William Hardie carries watercolors and drawings by Charles Rennie Mackintosh, such as *Garden Bouquet*, 1915 (below).
10–14 W. Nile St., Glasgow G1 2PP
44-14-1221-6780; fax 44-14-1248-6237



COURTESY WILLIAM HARDIE, LIMITED

GILLINGHAM, ENGLAND
TALISMAN

One can find just about anything at Talisman, from antique garden statuary to 18th-century Swedish furniture and architectural antiques.
The Old Brewery, Wyke, Gillingham
Dorset SP8 4NW, England
44-17-4782-4423; fax 44-17-4782-3544

CINCINNATI
FEDERATION ANTIQUES

Designer Charles E. Bolton's shop, Federation Antiques, has 6,000 square feet of space filled with English and American pieces and 18th- and 19th-century Chinese Export and Imari porcelain.
2124 Madison Rd., Cincinnati, OH 45208
513/321-2671; fax 513/321-7059

FLORENCE
MARIO MARIANI ARTIGIANO TERRACOTTA

Based just outside Florence, Mario Mariani sells to clients the world over, despite the monumental size and weight of his clay jars, basins and vases, which are fired in a 140-year-old oven.
Via Capello 29, Impruneta, Florence 50023
39-055-201-1950; fax 39-055-201-1137

KANSAS CITY, MISSOURI
LINDA W. PEARCE

She may be in the heart of the United States, but antiques dealer Linda W. Pearce is no stranger to European taste. Her range of furniture includes 19th-century English pine library steps (below).
1214 W. 47th St., Kansas City, MO 64112
816/531-6255; fax 816-531-7604

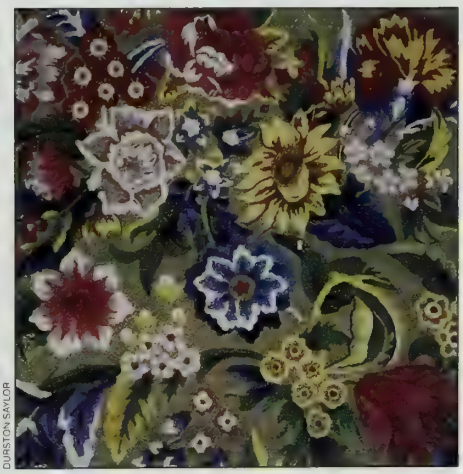

JOHN LOWREY



JIM MOSER

PASADENA, CALIFORNIA
ROGER RENICK FINE ARTS & ANTIQUES

Stephen Shadley goes to Roger Renick Fine Arts & Antiques for vintage Monterey furniture. Shadley (above, at the shop) is a fan of Renick's early-20th-century paintings and lighting.
696 E. Colorado Blvd., Pasadena, CA 91101
626/304-0008; fax 626/304-0078


DURSTON SAYLOR

NEW YORK
ELIZABETH EAKINS

With her handwoven rugs in subtle colors, Elizabeth Eakins seemed to have revived an American craft when she first opened her shop with co-owner Scott Lethbridge in 1986. Hand-hooked flowered rugs (above) grace her loftlike space.
21 E. 65th St., New York, NY 10021
212/628-1950; fax 212/628-7696

NEW BRITAIN, PENNSYLVANIA
PEACE VALLEY TILE

Shop owner Will Mead's skill as a "tile illusionist" lies in his glazes. His workshop, Peace Valley Tile, can reproduce almost any antique surface and uses thousands of glazes. Mead also manufactures his own tiles (below).
64 Beulah Rd., New Britain, PA 18901
215/340-0888; fax 215/340-1536


COURTESY PEACE VALLEY TILE

Shopping Around the World

CARRARA

FURRER

Italian company Furrer created what it calls the Marmotappeto, or marble carpet, which can be used on floors, as a mural or on a tabletop.
Via Covetta 2, 54031 Carrara
39-0585-858494; fax 39-0585-52027



JONATHAN PILKINGTON

LONDON

GALLERY '25

Designers and architects look to David Iglesis and his shop, Gallery '25, for 20th-century furniture and lighting. Pieces by Gio Ponti (above) and Guglielmo Ulrich are consistent sellers, he notes.
26 Pimlico Rd., London SW1 W8LJ
Telephone and fax 44-20-7730-7516

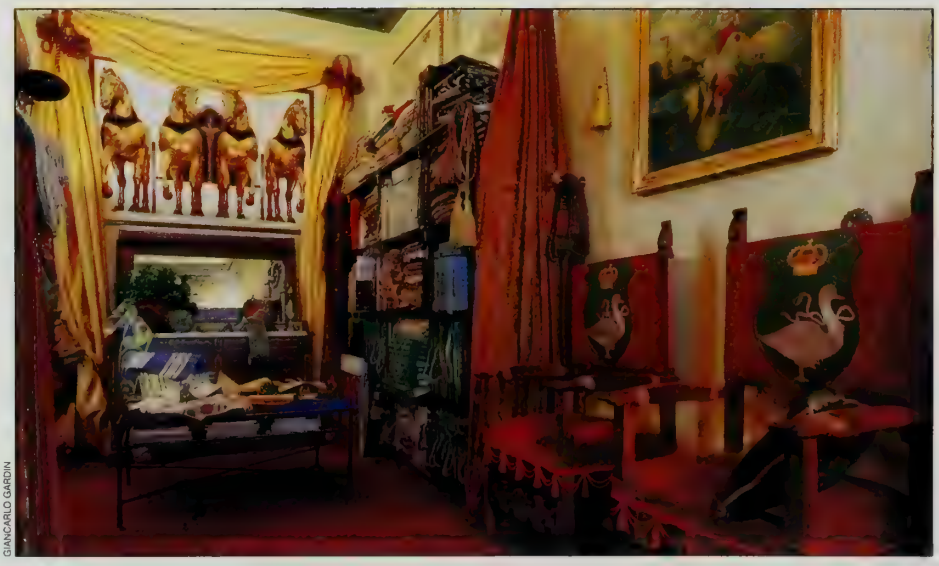


TIM STREET-PORTER

JAKARTA

PARANG AKIQ

The fabrics of Indonesia's north coast are flourishing at Parang Akiq, where Javanese architect and interior designer Jaya Ibrahim (above, with owner Asmoro Damais, right) admires its batiks.
Jalan Ampera 111 No. 27A, Ragunan, Jakarta 12550
Telephone and fax 62-21-782-4014



GIANCARLO GARDIN

ROME

IOLANDA RUSPOLI

Some of the most luxurious fabrics in Europe are found at Iolanda Ruspoli (above), where designers are drawn to a selection of damasks, jacquards, taffetas and printed silks.
Via Po 50/c, 00198 Rome
39-06-884-0433; fax 39-06-807-4545

BOSTON

CAMDEN COMPANIES, INC.

A one-of-a-kind sensibility is very important to the owners of Camden Companies, which displays furnishings that range from 17th-century Norman pieces to Art Déco designs.
211 Berkeley St., Boston, MA 02116
617/421-9899; fax 617/437-7937

NEW YORK

MORTON & COMPANY

A popular source for pillows made from antique fabrics and tapestries and contemporary linens is Morton & Company. Designer and owner Jill Braufman's inventory includes pillows covered in Aubusson tapestries and Victorian beadwork.
220 E. 60th St., New York, NY 10022
212/593-8600; fax 212/593-8614

TORONTO

FIFTY ONE ANTIQUES LTD.

At Fifty One Antiques, owners Mary and Peter Noetzel have amassed a collection of 18th- through early-20th-century Continental decorative arts, including paintings and tapestries.
Four Seasons Hotel, 21 Avenue Rd.
Toronto, Ontario M5R 2G1
416/968-2416; fax 905/475-7852

SANTA MONICA, CALIFORNIA

DORMIRE

The contemporary Italian beds and bedding that Francesca Bianchi presents at her shop, Dormire, are a hit with architects. A number of the sleek beds are designed by Vico Magistretti.
1345 Fourth St., Santa Monica, CA 90401
310/393-9288; fax 310/451-9797

SAN FRANCISCO

ERIC BRAND FURNITURE

The contemporary furniture that Eric Brand creates, which is available at Enid Ford Atelier, appeals to many Bay Area designers. Pieces such as the concave-sided Athena table (below), which doubles as a stool, were inspired by the leather detailing Jacques Adnet used in items he created for Hermès in the 1940s.

101 Henry Adams St., San Francisco, CA 94103
415/282-1401; fax 415/282-9972



COURTESY ERIC BRAND FURNITURE

PARIS

JACQUES LACOSTE

Shop owner Jacques Lacoste is known for mixing the classic elements of the 1940s with designs from the 1950s. His Left Bank space (below) offers pieces by Jean Royère, as well as some items from the 1930s.

22 rue de Lille, 75007 Paris
33-1-40-20-41-82; fax 33-1-40-53-85-19

LONDON

YEOWARD SOUTH

The selection at Yeoward South combines traditional furniture with William Yeoward's own line of modern yet classic pieces.

The Old Imperial Laundry, Space S
71 Warriner Gardens, London SW11 4XW
44-20-7498-4811; fax 44-20-7498-9611

HONG KONG

GRACE WU BRUCE

Dealer Grace Wu Bruce views her sculptural Ming Dynasty furniture as "objects of great beauty to be admired."

701 Universal Trade Center #3
Arbuthnot Rd., Hong Kong
852-537-1288; fax 852-537-0213

WESTPORT, CONNECTICUT

GEORGE SUBKOFF ANTIQUES

Those visiting George Subkoff Antiques will find 17th- through 19th-century English, Continental and American pieces and a variety of Asian objects.

260 Post Rd. East, Westport, CT 06880
203/227-3515; fax 203/227-1884

BARBADOS

ANDROMEDA BOTANICAL GARDENS

The nursery on the premises of the lush Andromeda Botanical Gardens supplies tropical plants, including hybrid bougainvilleas, jade vines and hibiscus, to a number of Caribbean retreats. There is also a gift shop and café.

Beachmont Rd., St. Joseph, Barbados
Telephone and fax 246/433-9384



BENEDICTE MENT



MARINA FAUST

ILE DE RE, FRANCE

TRINIDAD LE TECK PLUS ULTRA

Alain Demachy (above) is a fan of the teak furniture found at Trinidad Le Teck Plus Ultra, which was named after a teak plantation on Trinidad. The shop also has designs in stone, *wenge* and stainless steel.

17950 Ars en Ré, Ile de Ré, France
33-5-46-29-41-36; fax 33-5-46-29-23-60



TONY LUNA

LOS ANGELES

RUSTICA ANTIQUES

Shop owner Suzanna Howse has created a niche for herself by offering a unique selection of pre-Columbian artifacts and 18th- and 19th-century Spanish colonial furniture at her shop, Rustica. An example is a 100-year-old Colombian table (above).

8407 Melrose Ave., Los Angeles, CA 90069
Telephone and fax 323/782-8302

NEW YORK

ANN-MORRIS ANTIQUES

Herbert Schinderman's shop, Ann-Morris Antiques, is frequented by New York's top designers, many of whom are partial to the pieces he imports from the British Isles.

239 E. 60th St., New York, NY 10022
212/755-3308; fax 212/838-4955

Shopping Around the World

BREAUX BRIDGE, LOUISIANA

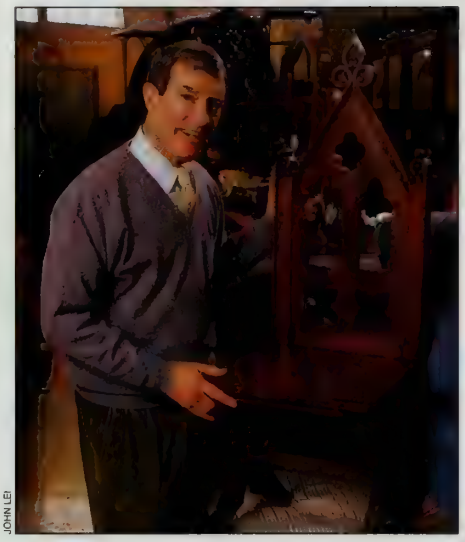
AU VIEUX PARIS ANTIQUES

Robert E. Smith is the consummate Francophile, and his shop is a treasure trove of 18th- and 19th-century French furnishings and objects. Au Vieux Paris Antiques is located in one of the nine buildings that make up the 1821 Henri Penne house.
1040 Henri Penne Rd., Breaux Bridge, LA 70517
337/332-2852; fax 337/332-6053

SOUTHAMPTON

CROFT ANTIQUES

English antiques may be scarce in the Hamptons, but Thomas Fleming (below) visits Croft Antiques because it has "serious pieces, but not at serious prices." The shop also carries Aesthetic Movement and Second Empire designs.
11 S. Main St., Southampton, NY 11968
Telephone and fax 631/283-6445



JOHN LEI

SAN FRANCISCO

RICHARD WITZEL & ASSOCIATES

Custom sofas and beds, antique and reproduction tables, chinoiserie cabinets and Murano glass lamps share the floor of Richard Witzel & Associates, which is decorated much like an elegant yet comfortable studio apartment.
3232 Sacramento St., San Francisco, CA 94115
415/674-8300; fax 415-674-8344



DAN FORER

ST. CROIX

ESTATE MT. WASHINGTON ANTIQUES

In the stables of an 18th-century sugar plantation in the hills of St. Croix is Estate Mt. Washington Antiques (above), which specializes in West Indian furniture. Reproduction planter's chairs and daybeds are displayed with a selection of 19th-century regional pieces.
340 Strand St., Frederiksted, St. Croix 00840
340/772-1026; fax 340/772-9842

LONDON

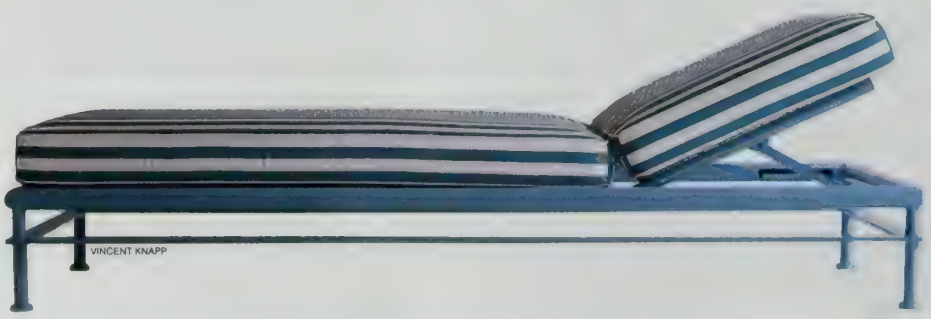
HEMISPHERE

In-demand furniture by Jean Royère, Jacques Adnet and Paul Dupré-Lafon is everywhere at Hemisphere, which also has decorative arts.
173 Fulham Rd., London SW3 6JW
44-20-7581-9800; fax 44-20-7581-9880

PARIS

HUGONET

The lacquered-wood and wrought iron outdoor furniture at Hugonet (below) has been in vogue throughout France since the 1950s.
63 rue la Boétie, 75008 Paris
33-1-43-59-14-26; fax 33-1-43-59-19-64



VINCENT KNAPP



PH. SEBERT

PARIS

CHRISTIAN DEYDIER

Asian-bronze dealer Christian Deydier touts Paris as an important stop for collectors. Himalayan art from Tibet and Kashmir are particular areas of interest, while his bronze ritual vessels from the 14th century B.C. (above) and 9th-century terra-cotta figures are consistent sellers.
21 rue du Bac, 75007 Paris
33-1-40-20-97-34; fax 33-1-40-20-97-39

NEW YORK

BARTON-SHARPE, LTD.

Windsor chairs (below), American Empire sofas, drop-leaf tables and glass-front bookcases are among the handcrafted reproductions of 18th- and 19th-century furniture at Barton-Sharpe, Ltd.
66 Crosby St., New York, NY 10012
212/925-9562; fax 212/925-9687


ALEC HEMER

LIVINGSTON, MONTANA

DORIS LOOMIS ANTIQUES

Situated in a century-old barn and decorated with farm-style American oak furniture, Doris Loomis Antiques—a favorite of Karin Blake (below)—also has antique railroad signs and beaded Indian bags.
3152 E. River Rd., Livingston, MT 59047
406/222-0427


COURTESY DAVID CHAMPION

LONDON

DAVID CHAMPION

Brothers David and Quentin Champion's Notting Hill shop (above) draws its interest from an unusual selection of items, including bamboo poles painted with tribal designs.
199 Westbourne Grove, London W11 2SB
44-20-7727-6016; fax 44-20-7792-2097

ALEXANDRIA, VIRGINIA

RANDOM HARVEST

The furniture at Random Harvest is truly diverse, spanning the 1830s through the 1930s and Europe to South America.
810 King St., Alexandria, VA 22314
703/548-8820; fax 703/836-4841



ROGER WADE

HUDSON, NEW YORK

SUTTER ANTIQUES

At one time a dealer in Manhattan, Alfons Sutter still supplies some designers there. His shop, Sutter Antiques, carries an interesting mix of furniture, including German Biedermeier, Neoclassical, Regency and Art Déco designs. Sutter also has accessories for the home.
566 Warren St., Hudson, NY 12534
518/822-0729; fax 518/822-0946

FLORENCE

G. UGOLINI

In 1868 Giovanni Ugolini founded a workshop that specialized in reproducing traditional 16th-century Florentine mosaics. Today the artisans at G. Ugolini continue to make the mosaics in the form of landscapes and still lifes. The shop also carries decorative objects and jewelry, such as boxes, small tables and brooches.
Lungarno Acciaioli 66–70/r, 50123 Florence
39-055-290-742; fax 39-055-284-969


COURTESY O'SULLIVAN ANTIQUES

DUBLIN

O'SULLIVAN ANTIQUES

Chantal O'Sullivan's shop offers Irish, Georgian and Victorian furniture, paintings, objects and even tribal art. A pair of ca. 1790 knife urns (above) is among her varied selection.
4344 Francis St., Dublin 8
353-1-454-1143; fax 353-1-454-1156

MIAMI

EVELYN S. POOLE, LTD.

A large inventory of 17th- through 19th-century furniture and accessories is spread out over 5,000 square feet of space at Evelyn S. Poole's shop, which is located in Miami's old design district.
3925 N. Miami Ave., Miami, FL 33127
305/573-7463; fax 305/573-7409 □


* Based on same screen height. © 2001 Philips Electronics North America Corporation.
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STREAMLINED CLASSICS APPEAL TO A NEW GENERATION OF OWNERS



PHOTOGRAPHY ROGER STRAUS III/UNIVERSE PUBLISHING

By Michael Webb

MODERN HOUSES THAT SCANdalized the neighbors a half century or more ago are increasingly cherished as period artifacts, enhanced by the patina of age. Once considered daring experiments, they are now appreciated for the timeless virtues of clean lines, harmonious proportions, open plans and abundant natural light. Work by Richard Neutra, Rudolph M. Schindler, Marcel Breuer, Paul Rudolph and their talented contemporaries is being snapped up and sensitively restored by a new generation of owners.

The architects who created these dwellings for themselves and a few maverick clients in the decades before and after the Second World War saw themselves as reformers, stripping away ornament and excess as St. Bernard of Clairvaux had prescribed for the Cistercian abbeys of medieval Europe. The saint and his secular descendants shared a moral zeal. The modern house was to be a paradigm of order and restraint, of rational construction that could be inexpensively replicated to enrich the lives of the masses.

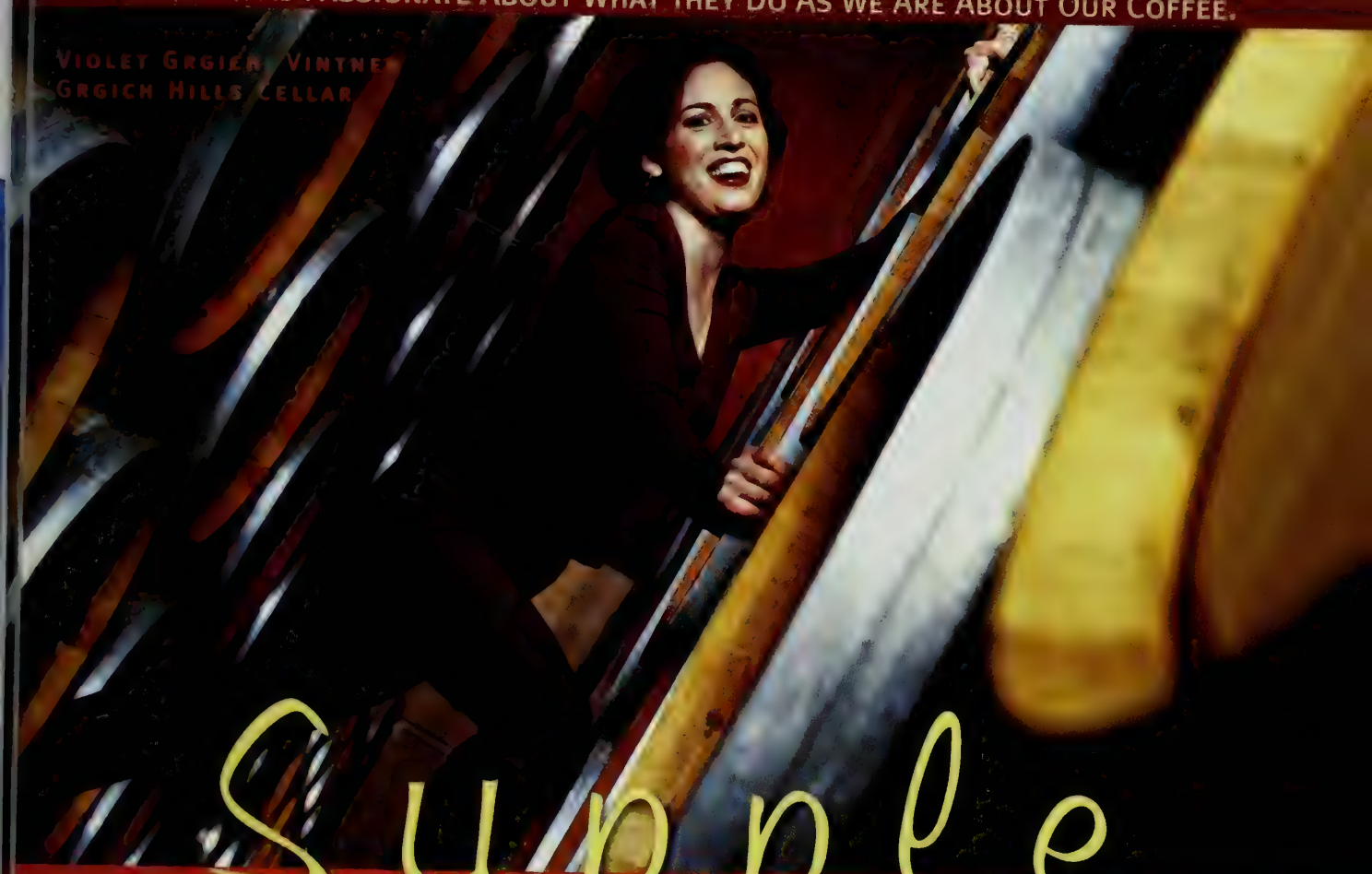
Through the Depression and the postwar period, this vision of a brave new world seemed to be in tune with the spirit of the times and began to win limited acceptance. Flat roofs and crisp geometries took root in southern California in the twenties—thanks in part to European émigrés and the benign climate—long before another generation of artists in exile brought the message to Harvard and the Northeast. The catalyst was the switch from war production and the housing boom that began in the late forties. Progressive architects enjoyed a heyday in communities as far removed

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WALTER GROPIUS

The Bauhaus founder built an experimental house for his family in Lincoln, Massachusetts, in 1938. It was recently renovated by the Society for the Preservation of New England Antiquities.

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A MODERN RENAISSANCE



continued from page 140

as New Canaan, Connecticut, and Sarasota, Florida, as well as Los Angeles.

However, the overwhelming majority of Americans clung to what they knew —familiar images of Cape Cod, Mediterranean revival, ranches and Craftsman cottages. Their cars might sprout fins and spit flames, but the house was seen as an expression of traditional family values. With builders, loan officers and design review boards lined up behind the status quo, modernism was locked out of suburbia.

That may explain its appeal to a generation who grew up in the suburbs. For them, midcentury modern houses offer a sense of discovery and the reward of something rare and special—like a vintage Warren McArthur chair. As contemporary houses grow larger and more loaded with options, a discerning minority is drawn to a simpler age, accepting the challenge of living within constraints and without pretense. These urban homesteaders discover they can do without clutter and crystal chandeliers, raising children, as their grandparents did, in modest spaces that flow one into another and out to a patio that becomes an alfresco living room.

The greatest challenge is to renovate these treasures while respecting their character and scale. A few modern classics have been lovingly preserved by their original owners: In the hills above Berkeley, California, Weston Havens has changed almost nothing in the house he commissioned from Harwell Hamilton Harris over sixty years ago. Many more have suffered neglect and

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PAUL RUDOLPH

ABOVE: Concrete-block walls and suspended cabinets provide a minimalist envelope for the dining room of a 1957 house on Casey Key, Florida. New sliding doors are made of etched glass.



RICHARD NEUTRA

ABOVE: Neutra's 1946 commission for Edgar J. Kaufmann in Palm Springs, California, was restored to its original design by the architectural firm of Marmol and Radziner.



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continued from page 142

abuse and have been sold as teardowns, in the expectation that they would be replaced by something much bigger that would exploit the increased value of the site. Reinforcing this economic vulnerability is the embarrassing fact that modern houses rarely age as gracefully as time-hallowed styles, for their architects' imaginations often ran far ahead of available technology and the clients' budgets. Many were conceived as pristine compositions of white stucco and steel trim, with zero tolerance for weather stains and rust.

Even the best-maintained properties are vulnerable to climatic extremes, as the Society for the Preservation of New England Antiquities discovered when it acquired the 1938 Walter Gropius house in Lincoln, Massachusetts. The founder of the Bauhaus, who had been appointed chairman of the architecture department at Harvard, incorporated features from the local vernacular in his residence, and neighbors were astonished that it sustained no damage from the great hurricane of 1938. However, forty-five winters took their toll on the steel window frames, the flat roof and the glass block wall that pulls light into the stair hall. Colonial houses were built by masons and carpenters from natural materials close to the site; Gropius experimented with Bakelite and other synthetics that were out of production by the mid-eighties, and every detail was custom-made. Restoration called for a mix of improvisation and craft skills. Happily,

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JOHN BLACK LEE

ABOVE: The architect's 1956 wood-and-glass house in New Canaan, Connecticut, was modified by Toshiko Mori, who raised the roof and installed clerestory windows. LEFT: The living room.



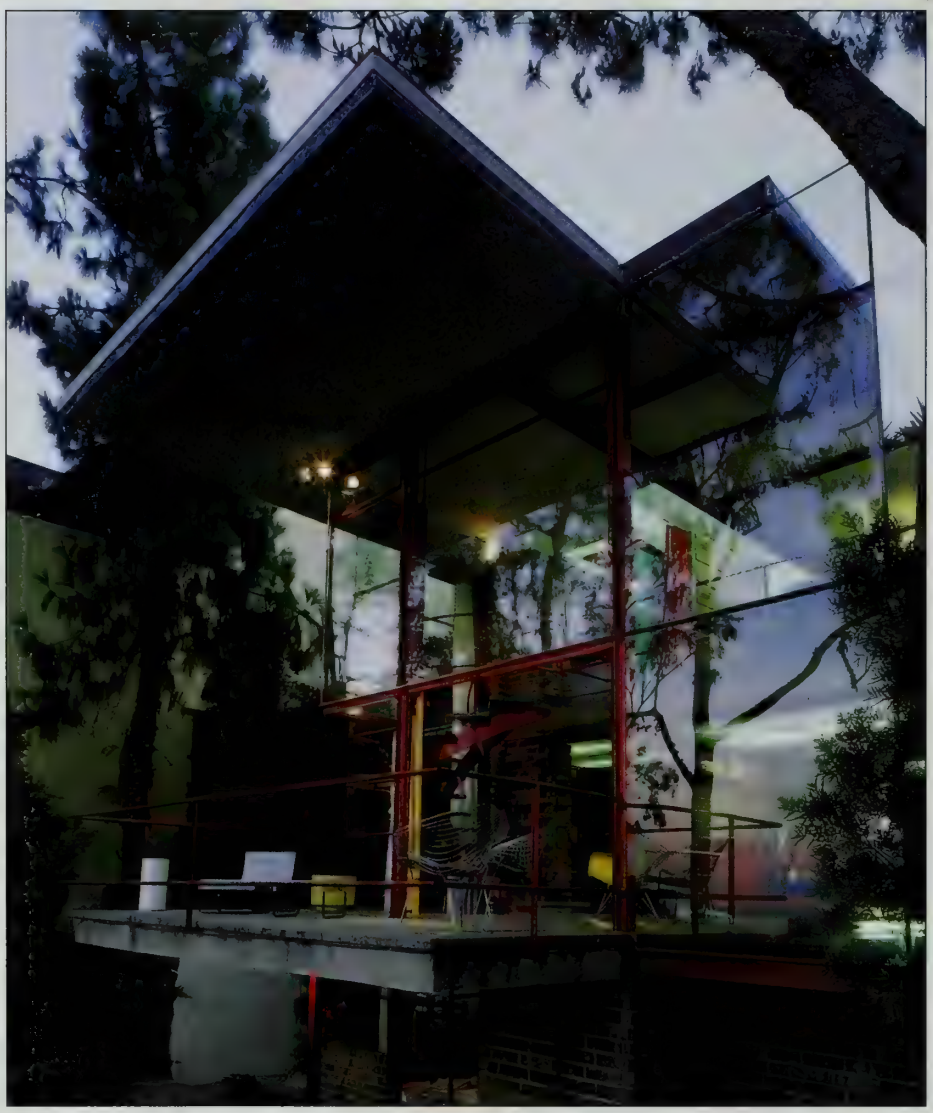
ULRICH FRANZEN

ABOVE: Architect David Earl Gross added a two-story wing to Franzen's 1956 residence in Rye, New York. RIGHT: The living area of the structure before renovation.




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A MODERN RENAISSANCE



ALLYN E. MORRIS

LEFT: A glass wall and projecting concrete decks define the rear façade of the residence the architect built for himself in Los Angeles in 1955. BELOW: Glass and brick envelop the dining room.

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his daughter, Ati Gropius Johansen, had vivid memories of growing up there and helped the SPNEA make judgment calls about colors, furnishings and the intangible spirit of the owners that still infuses this extraordinary house.

A similar challenge confronted Brent and Beth Harris when they bought the house in Palm Springs, California, that Richard Neutra had designed for Edgar J. Kaufmann in 1946. The Pittsburgh tycoon had previously employed Frank Lloyd Wright to design Fallingwater in the Pennsylvania countryside and intended to spend only a couple of winter months in the desert. Despite the shortage of building materials, Neutra produced a masterpiece and commissioned a set of photographs from Julius Shulman. Those pictures inspired the Harrises to strip the house of unsightly additions made by later owners and to embark on a five-year project with the architectural firm of Marmol and Radziner to restore every surface and detail. A quarry was reopened to match the sandstone, artisans fabricated replacements for some of the aluminum trim, original drawings were employed to reproduce light fittings and built-ins, and air-conditioning was unobtrusively incorporated into the concrete floor pad. Within the house, the calendar is still open to 1947, and the needs of a professional couple with two children are satisfied by the new poolhouse, which contains a gym, media room, steam shower, bar and ample storage. They have even succeeded in shutting out nearby houses and re-creating the illusion that their garden flows seamlessly into the desert.

In New Canaan, Connecticut, a modestly scaled wood-and-glass pavilion

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A MODERN RENAISSANCE

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that John Black Lee built for himself in 1956 has been upgraded for new owners. Lee, along with Marcel Breuer and Philip Johnson, was one of the architects from Harvard who settled there after the war and turned a modest Colonial town into a crucible of modernism. Art dealer Susan Leaming and her banker husband, Eric Pollish, recently hired New York architect Toshiko Mori to give the house more height and light. She subtly altered this exercise in Miesian symmetry, raising the roof a foot, inserting a clerestory and installing slim steel columns around the periphery of the projecting canopy and deck to replace rotting wood posts. Single-glazed sliding windows were replaced with Thermopane set into slender stainless frames and pivoting glass doors. More than ever, the structure appears delicate and springy, transparent and reflective—a gentle foil to nature.

In the same year that Lee built his house, Ulrich Franzen designed an equally modest residence for a painter friend in Rye, New York. The plan is almost identical: living areas in a central glass-sided pavilion shaded by a projecting roof plane and bedrooms in solid-walled wings at either end. It won an AIA Honor Award but narrowly escaped demolition as property prices soared in the affluent community. Architect David Earl Gross moved his young family there from a Manhattan loft, and they lived in close quarters for eight years before Gross decided to add a new wing to provide his daughters with more living space. The white two-story wood-and-brick addition exploits a drop in the grade to minimize its impact, and there is a lively interplay between old and new, symmetry playing off asymmetry. Franzen's creation has acquired a contextual partner, and together they dance into the landscape.

Occasionally a new owner finds that his or her needs match those of the original occupant, so few changes are required. That was the experience of Stephen Chin, a film producer who bought the mid-fifties house that architect Allyn E. Morris had designed for himself as a bachelor pad in the Silver Lake district of Los Angeles. Morris had scant means, but he had trained as an engineer and knew how to create a delicate steel frame that would support the cantilevered concrete floors and walls of glass. Vibrant mosaic enlivens the tense, light-filled structure, which is painted a searing red, with accents of yellow and blue. It descends the side of a canyon from a carport and bedroom at the top, through midlevel living areas, to an office opening into a rear garden at the base. The house works well for entertaining, so Chin focused his efforts on upgrading the kitchen and bath. Every detail in the house has been restored, and period modern furnishings evoke the optimistic spirit in which it was conceived.

Too often people are dissuaded from building or buying a modern house on the grounds that it will be hard to sell. The pressure to conform is as great in the housing market as it is in a schoolyard, and originality is choked off by a fear of standing out from the crowd or being stuck with a residence that nobody else will like. Innovative architecture has always been judged provocative at first sight, but the rewards it offers justify the gamble. The greatest satisfaction may be to commission a new work that is precisely tailored to one's own tastes and the demands of the site, but a growing number of enthusiasts are eager to embrace earlier expressions of modernism and to accept the challenges such houses impose. □

Midcentury houses offer a sense of discovery and the reward of something rare and special.

The photographs accompanying this article will be included in Michael Webb's book Modernism Reborn: Mid-Century American Houses, *which Universe Publishing will release in July.*









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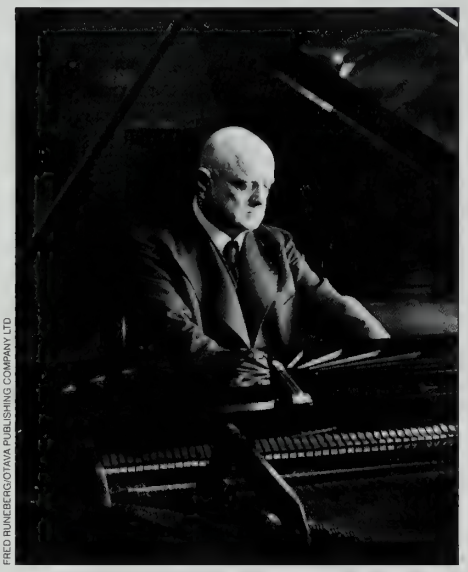
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JEAN SIBELIUS'S AINOLA

VISITING THE FINNISH COMPOSER'S COUNTRY HOUSE

Text by Jonathan Kandell
Photography by Jaime Ardiles-Arce



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Finnish composer Jean Sibelius (1865–1957) wrote more than 150 works at Ainola, his house north of Helsinki. LEFT: Sibelius at his piano in 1930.

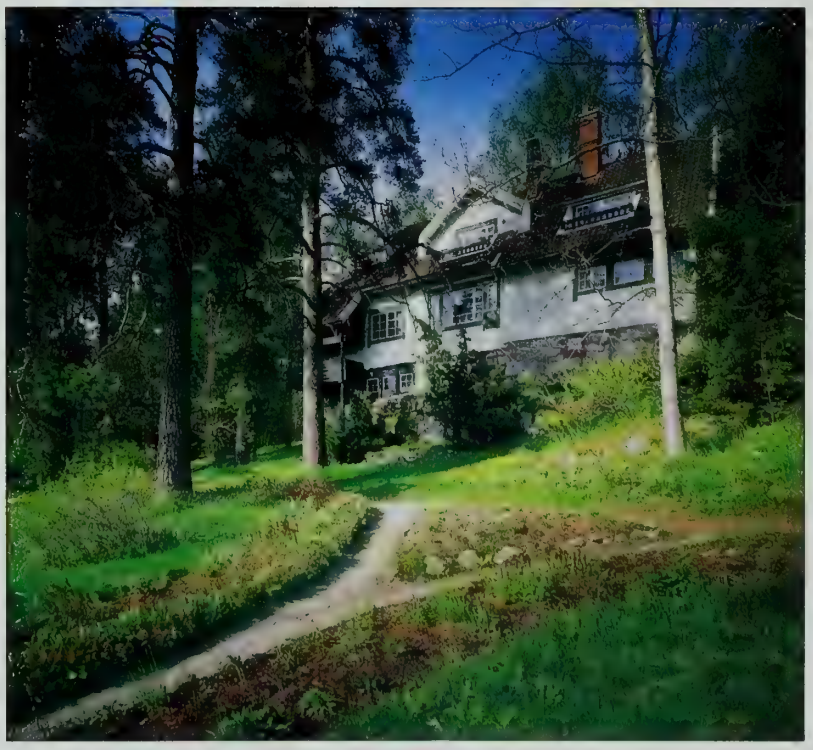
BELOW LEFT: Ainola, named after the composer's wife, Aino, was built by Lars Sonck in 1904. BELOW: A bust of Sibelius by John Munsterhjelm is in a corner of the parlor.

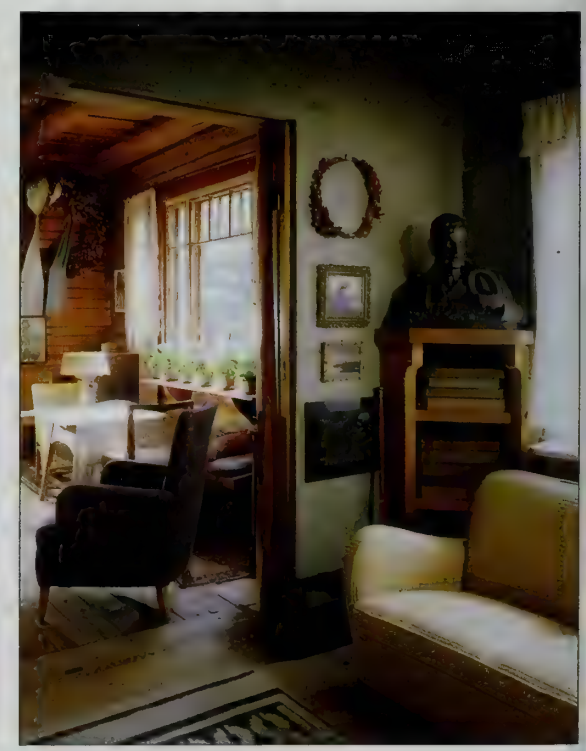
ON THE COLD DAYS, when the afternoon skies darken and the wind chops white nicks into Lake Tuusula, the view from Jean Sibelius's country home can evoke the lugubrious strings and menacing horns that open *Finlandia*, the 1899 tone poem that helped establish the Finnish composer's reputation as a musical genius. On the sunny days, when cranes glide above the shimmering blue lake and the ancient Nordic forest comes alive with finches, it's easy to understand how these sights and sounds inspired the magical woodwinds in Sibelius's last major work, *Tapiola*, the symphonic poem written in 1925.

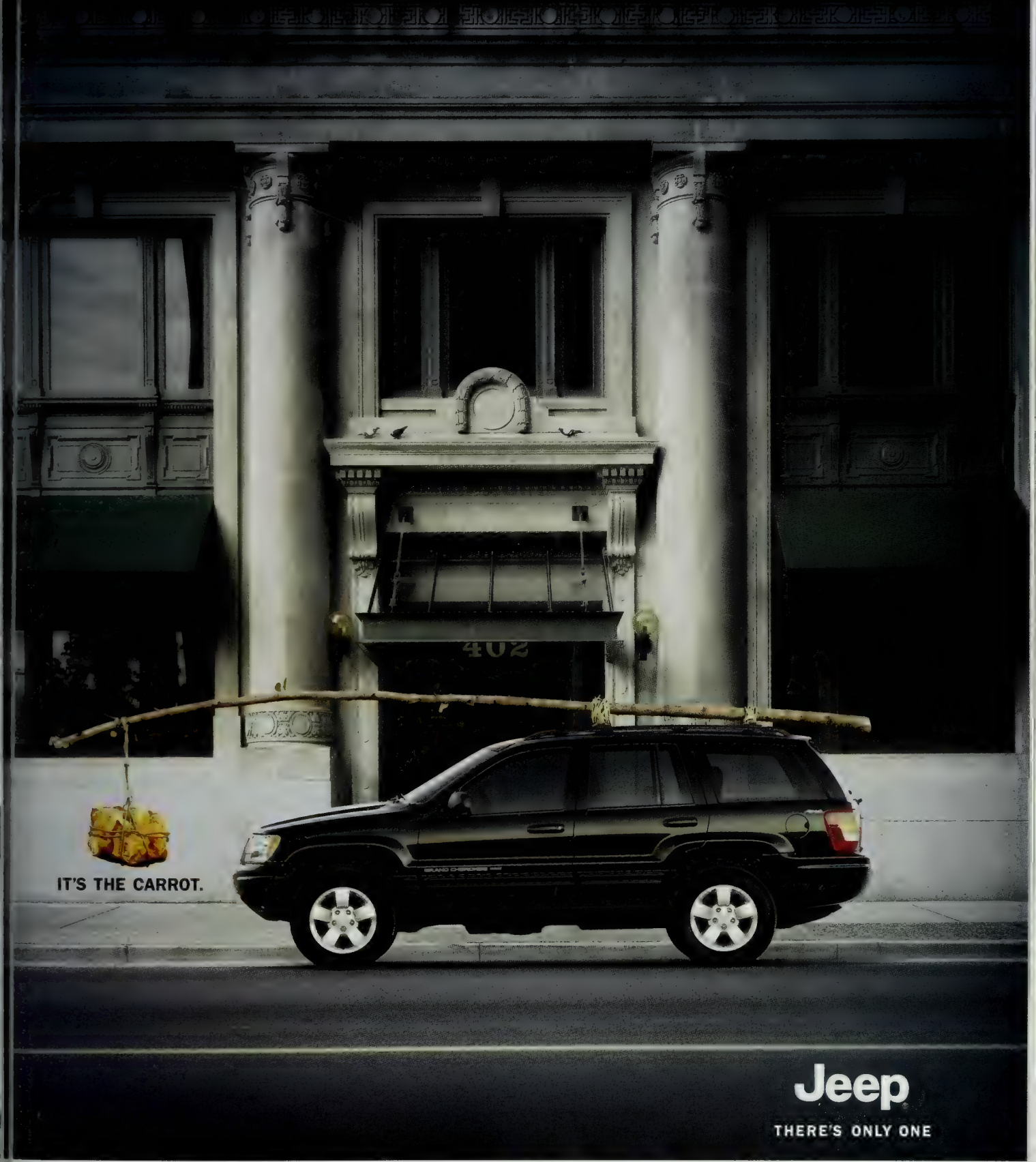
Perhaps no other major composer has claimed a closer link between his music and natural surroundings. So it's not surprising that every year at least twenty-five thousand Finns make the pilgrimage, an hour's drive north of Helsinki, to the Sibelius residence, Ainola, to search for clues to the turbulent personality and musical imagination of their national hero. They are allowed to view the lower floors only—the library lined with three thousand books, the study that doubled as the composer's bedroom in old age, the parlor with mementos from famous visitors and talented friends, the basement kitchen where a pair of faithful spinster servants labored in silence and the dining room where Sibelius's wife, Aino, for whom the house is named, displayed her considerable woodworking skills.

But all the probing questions by visitors and the earnest replies by the patient guides fail to resolve the essential mystery of Sibelius at Ainola. He went there in 1904 as a young family man to escape the distractions of Helsinki and during the next twenty-five years composed more than one hundred and fifty works there—the bulk of his oeuvre. Why then did he publish practically nothing during the final twenty-eight years of his life in the same house? "Ah, yes—the

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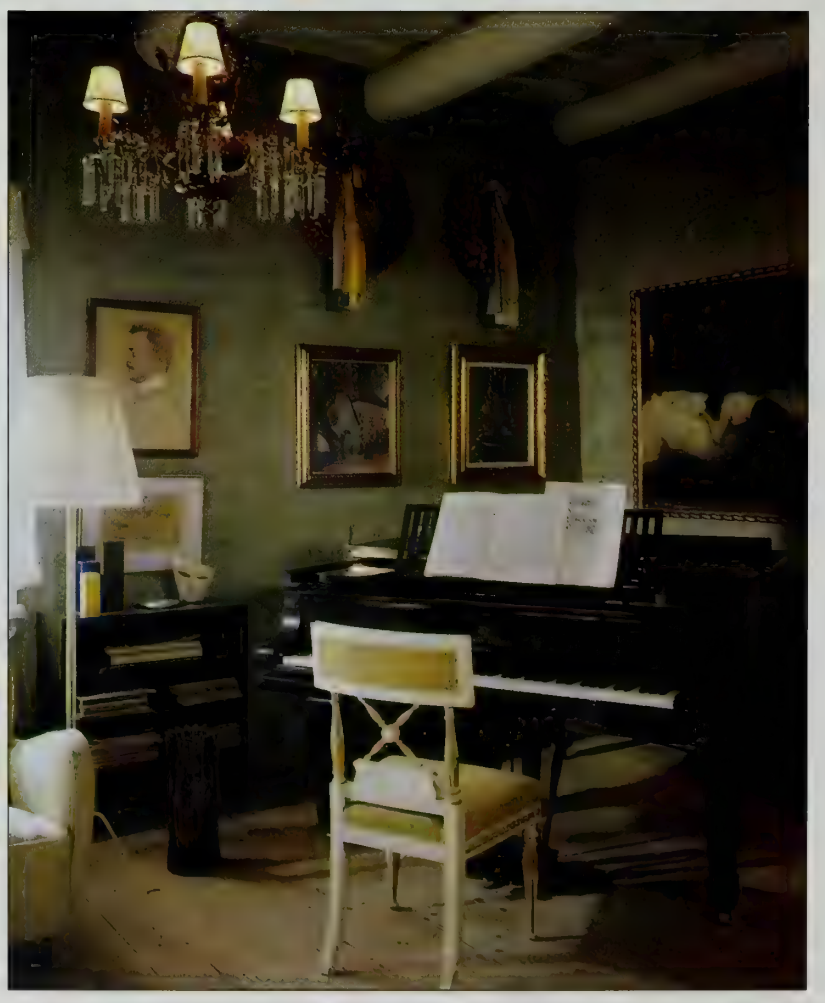
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silence of Ainola," says Taru Ojajärvi, secretary of the foundation that maintains the historic house, with a sigh. She has been asked that same unanswerable question innumerable times.

The circumstances surrounding Sibelius's move to the countryside are well documented. Lionized by a Helsinki society that embraced his music as an expression of Finnish nationalism, he fell into a life of partying and drinking that sapped his musical output. A famous 1894 painting by Akseli Gallen-Kallela, ironically titled *The Symposium*, shows Sibelius and his artist colleagues reeling from liquor during a late night at the Hotel Kämp's restaurant, then as now a magnet of social life. This unflattering portrayal of Finland's cultural heroes scandalized the public—as well as Sibelius's wife, who forbade her husband to revisit the establishment. Sibelius composed a rebuke to his spouse called "I Will Return to the Kämp!" Nonetheless, he decided to leave Helsinki.

Sibelius was part of a group of artists, writers and musicians who felt the cosmopolitan capital was too influenced by cultural currents from Sweden and Russia, the two powers that had ruled Finland for centuries. They believed inspiration for a new Finnish nationalism and culture required prolonged immersion in the dense forests and limpid lakes where the nation's mythology and soul were said to have been born. They didn't venture far from Helsinki though, settling along the shores of Tuusula, some thir-

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ABOVE LEFT: A Russian cupboard in the parlor holds souvenirs and gifts from visitors. Jean and Aino Sibelius bought the painted furniture after they were married in 1892. The mirror is Italian.

LEFT: The 1910 oil *Death of a Child* by Oscar Parviainen hangs above the piano. Sibelius placed the painting there to remind him of his third daughter, Kirsti, who died in infancy.



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JEAN SIBELIUS'S AINOLA



RIGHT: The dining room. Sibelius chose green-glazed tile for the stove and chimney. Aino Sibelius, a talented woodworker, designed the banister, the cabinets and the window bench.

BELOW: Sibelius's study doubled as a bedroom in his later years. BELOW RIGHT: A facsimile of the composer's Symphony no. 4 in A Minor and a 1940s picture of Aino are on a Russian desk.

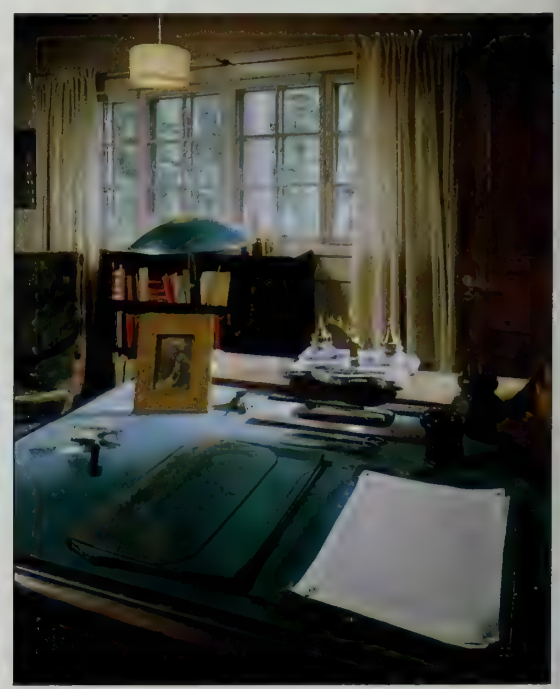
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ty-five miles away. Rantatie, the road that skirts the lake, is dotted with the studio/villas—now oft-visited historical monuments—of painter Pekka Halonen, writers Juhani Aho and J. H. Erkko, poet Eino Leino and other cultural celebrities of the early twentieth century.

Sibelius chose a wooded bluff a mile from the lake and contracted his friend Lars Sonck, a leading architect, to build the house in the style known as Finnish National Romantic. Rising on a stone foundation, the two-story structure has walls of whitewashed pine slats; a steep, massive roof of brick tiles topped by several towering chimneys; three balconies with views of the lake, forest and farmland; and mullioned windows framed in green.

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JEAN SIBELIUS'S AINOLA

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Sibelius plotted several footpaths through the ten acres of his property. Almost every day, weather permitting, he spent hours walking amid the pines and birches, emerging into farm fields and finally reaching the shores of the lake, where with luck he would glimpse his cherished cranes. Always dressed in suit, vest, tie and hat, he looked the part of a city gentleman uncomfortable in the countryside. Yet he asserted that these daily encounters with nature infused his music. In a letter to his publisher, for example, he explained the inspiration for *Tapiola* (Tapio is the Finnish god of the forest) with the following quatrain:

Widespread they stand, the Northland's dusky forests,
Ancient, mysterious, brooding savage dreams;
Within them dwells the forest's mighty god,
And wood-sprites in the gloom weave magic secrets.

Ainola stirred the creativity that had ebbed in Helsinki. There, Sibelius wrote the last five of his seven symphonies, scores of symphonic and tone poems, ten lengthy musical works to accompany plays, some fifty piano compositions and dozens of pieces for chamber orchestra and choral ensembles. Cloistering himself upstairs, he composed even the most complex orchestral works without the aid of any instruments. But he demanded a silence that must have been oppressive to his growing family.

His five daughters and his wife, all of them musically minded, were forced to visit distant neighbors to practice their instruments, sing or frolic. The two servants tiptoed around the house, speaking in the softest whispers, and then only when they had to. Sibelius even forbade the installation of modern plumbing, claiming that the sounds of hissing water and knocking pipes would break his concentration. Heat was provided by eleven wood-burning, glazed-tile stoves, each of a different color. "He 'heard' colors," explains Ojajärvi. "Green was F major to him, red was C major, and yellow was D major."

Yet this was no tyrant's house. It has a warm, unpretentious family aura, with touches of sentimentality and even humor. The parlor is dominated by a Steinway baby grand, a gift from friends for the composer's fiftieth birthday. On the room's walls hang several works by painters from Finland's golden age of art (1900–1920). The most prominently displayed, over the piano, is a painting by Oscar Parviainen, in which an apparition looms above a dying, bedridden child who is being mourned by her mother. For Sibelius it was a constant reminder of his third daughter, Kirsti, who had succumbed to typhoid fever when she was eighteen months old, a few years before the family moved to Ainola. The parlor's furniture, dating from the early years of the couple's marriage, includes nineteenth-century painted chairs, a sofa and a table in the Baltic Empire style and a mirror and two Rococo-style chandeliers from Italy that once belonged to Sibelius's uncle Johan, a sea captain.

In a corner, near the adjoining dining room, is a large bronze bust of the composer, displaying the scowl that made him such a favorite of cartoonists. Sibelius poked fun at his overly stern image by having a horseshoe added to the sculpture. "He often had to travel abroad for concerts, and he wanted his daughters to smile when they thought of him," says Ojajärvi. At the other end of the dining room is a copy of a portrait of his mother-in-law, Elisabeth Järnefelt, with the confident, determined look that affirms her reputation as a patriotic Finnish noblewoman. This side of the room was clearly Aino's domain. She personally designed the staircase behind the table and the wood cabinets in a graceful, rustic style.

The library, reached through the dining room, was originally the nursery. Its vast collection reflects Sibelius's wide-ranging intellect. He sat in the armchair at the entrance reading tomes on literature, philosophy, biography and history in several languages, or listening, eyes closed, to music from the radio-and-turntable console across the room. Next to the library is the study where he composed and slept in his declining years,

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JEAN SIBELIUS'S AINOLA

continued from page 158

when he became too frail to climb the stairs to the second floor. The room has a narrow, austere bed and an oversize desk with a copy of the manuscript for Sibelius's Fourth Symphony. A walking stick and wide-brimmed Borsalino hat rest on a chair in the far corner, and hanging from the near wall is a cream-colored suit—the outfit he donned for the nature walks that he still hoped would inspire him to compose.

From the accounts of many friends who visited Sibelius at Ainola, there seems little doubt that he continued to write music. But he refused to publish any of it. Perhaps it was because, as one of his biographers, Matti Huttunen, suggests, "Sibelius knew he belonged to the older generation of composers whose style listeners felt was old-fashioned." The most poignant instance of his paralysis involved his much-awaited Eighth Symphony. Sibelius had promised to allow the Boston Symphony Orchestra to premiere the work in the 1932–33 concert season, during which the ensemble had performed all seven of his previous symphonies. But at the last moment he pronounced the work unready. He would continue to find excuses not to have the symphony published. Then, one terrible night in the late 1940s, Sibelius destroyed the manuscript and other music he had written over the previous twenty years. "Aino describes it in her diary," says Ojajärvi. "She writes that she was awakened by noises downstairs and found him burning every piece of paper."

> Ainola stirred the creativity that had ebbed in Helsinki.

Sibelius lived on for another decade, occasionally writing music and keeping it to himself. One morning in late September 1957, while on a walk with his wife, the ninety-one-year-old composer spotted a flock of cranes over Ainola. He remarked how much they reminded him of his youth and then noticed that, strangely, one of them strayed from the rest and circled the house before rejoining the others. The following evening Sibelius suffered a fatal stroke. He was buried in the garden, with a clear view of Lake Tuusula. When Aino died, at ninety-seven, in 1969, she was buried beside him, their common grave marked by a slab of bronze and copper.

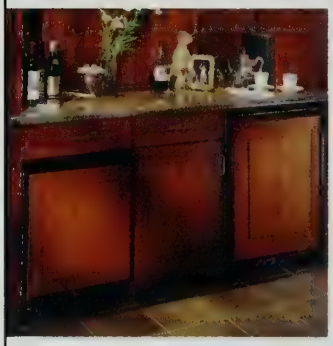
"Aino was dedicated to him," says Ojajärvi. "She did everything to make the house as comfortable as possible for him and his music writing." Only after he died did she make a telltale renovation of Ainola for her own comfort, finally installing modern plumbing—hisses, knocks and all. □

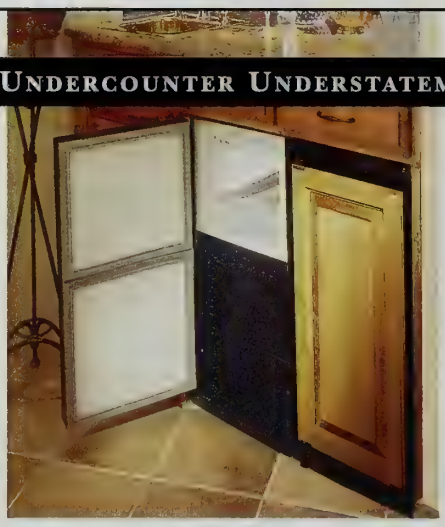
Ainola is open from 11:00 A.M. to 5:00 P.M. Wednesday through Sunday from early May through late September. Ainola, Ainolatie, 04400 Järvenpää, Finland; telephone 358-9-287-322.

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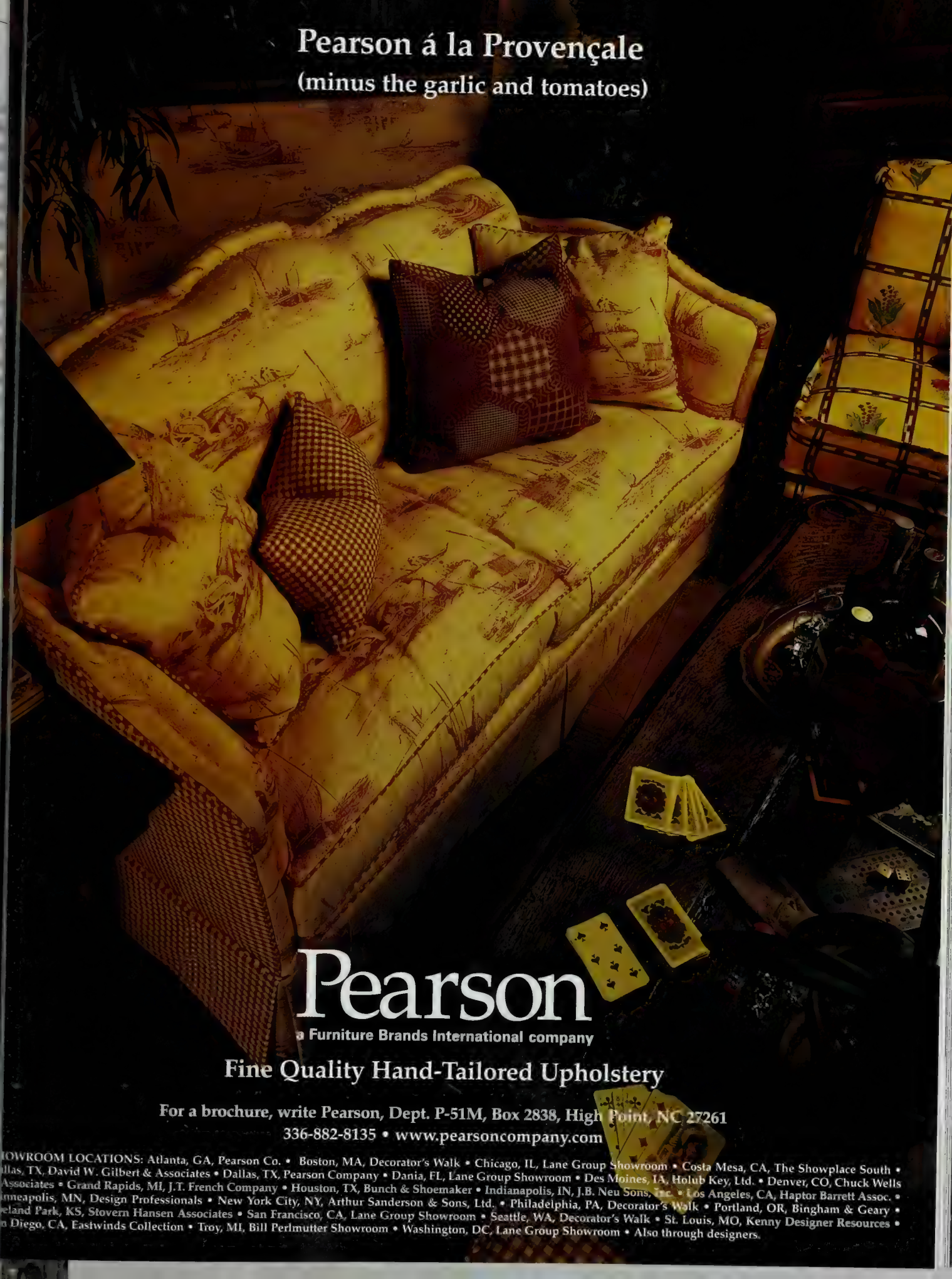
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SECURING CYBERSPACE

CAN PRIVACY EXIST IN THE ELECTRONIC AGE?

By Nicholas von Hoffman

The right of the people to be secure in their persons, houses, papers, and effects, against unreasonable searches and seizures, shall not be violated, and no Warrants shall issue, but upon probable cause, supported by Oath or affirmation, and particularly describing the place to be searched, and the persons or things to be seized.

—Fourth Amendment to the Constitution

PROGRESS AND REGRESS go hand in hand in Electroland.

It is now possible, indeed likely, that we shall soon see our first case of a four-year-old tot's privacy being invaded. A company called ParentWatch is selling a service that places small cameras in day care centers. The cameras allow parents to flip on a video screen any time of the day and satisfy themselves that their wee ones are tripping about in happy contentment. (Grandparents and loving friends, who are given the password, will be able to avail themselves of the same pleasure.)

Unfortunately, it is only a matter of time before darling Matthew's parents see little Dorothea haul off and biff tiny Matthew with a blunt instrument such as a sand shovel. Saner parents shrug off such incidents, but some get hysterical, irrational and angry. If Matthew is cursed with a mother or father of that sort, a demand might be made that Dorothea be expelled or forced to undergo therapy or in some other way be publicly stigmatized. Dorothea may still be an infant in diapers and yet have her privacy invaded before she is old enough to pronounce the word, let alone know what it means.

In some ways ParentWatch is a godsend. Who doesn't know a heartbroken, guilt-ridden mother forced to drop off a tiny child at a day care center five days a week? Nevertheless, the mixture of these kinds of technologically advanced services with American litigiousness and American prickly individualism can be downright poisonous.

A clutch of companies (Siemens, WhereNet, Applied Digital Solutions and eWorldtrack) are making it possible for parents to know where their children are more or less at the touch of a button. These companies are able to do so by adapting global-positioning technology toward this end. Some of the devices appearing on the market also enable a child in distress or a sick person in crisis to summon help to the place where the stricken or endangered person is.

These are very small instruments. They can be made light enough to be planted on another person—a wife or a husband, perhaps—so that his or her comings and goings can be precisely mapped. You may say that an unfaithful partner deserves to be tracked, or you may ask, What's the difference between using an inexpensive and accurate electronic instrument and a costly and less reliable private detective? The difference is that with each passing year, we are perfecting the technology to utterly obliterate every kind of privacy.

Often we find out the hard way that our own electronic gizmos are the means of public strip searches, which the innocent as well as the maybe not so innocent are forced to undergo. Monica Lewinsky, a young woman accused of breaking no law, had her computer seized and the love letters she composed but never sent published and shown to the world. No Fourth Amendment protection for this young person. Lewinsky knows now that one's computer, that source of convenience, entertainment, education and communication, also has the potential of doing its owner grievous social and economic harm.

> The best-known means of keeping track of you is a cookie, a text file put on your machine by whatever site you may have clicked on.

Nor do you need to be an unwitting player in a worldwide scandal to have the contents of your computer opened to prying eyes. The millions who have been given the use of laptops by their employers so that they can take work home should know that the owner of the machine is entitled under current law to examine all the machine's contents. That includes personal files that you believe are viewable only by someone to whom you've given the password.

"The United States is notorious worldwide for having very weak privacy protection

continued on page 166



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SECURING CYBERSPACE

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laws," says Beth Givens, director of the Privacy Rights Clearinghouse, a nonprofit organization whose name describes its work. "The European countries have comprehensive data privacy laws that cover not only what government does with your personal information but also what the private sector does. We don't have that in this country. Many people think that they have far more privacy protection under the law than they actually do," she continues. "They'll e-mail me or they'll call and say, 'Well, there's a privacy act, you know, and I have my constitutional right to privacy.' They believe that their personal information is protected in both the public sector and the private, and it's really not."

In the century since Supreme Court Justice Louis D. Brandeis first cowrote an article pointing out that new technologies were making it increasingly easy to breach the Fourth Amendment, the holes and tatters protecting our private selves have only gotten bigger. Warns Givens, "Most of us are all too willing to give up our privacy in return for some kind of convenience or a good deal."

two people who had bought what were deemed to be large quantities of plastic bags of a size convenient for packaging illegal drugs.

It seems that every chicken scratch a modern American makes is collected for future use—something that was not possible in the precomputer days when it cost too much money to store and quickly retrieve information of only speculative value. Electronics has made possible, for example, the existence of Acxiom Corporation, a Little Rock, Arkansas, company doing more than a billion dollars' worth of business annually by selling information from its dossiers on 160 million of your fellow citizens—and probably you. Acxiom is reported to have 20 million unlisted telephone numbers, all legally garnered from such sources as warranty cards.

Deborah Pierce, of the Electronic Frontier Foundation, an advocacy organization that operates at the intersection of new technology and civil rights, points out that enormous amounts of personal information are available to anybody with a computer and a modem.

that's associated with that name."

At this late date it goes without saying that anything you do on the Internet is probably recorded somewhere. The best-known means of keeping track of you is a cookie, a text file put on your machine by whatever site you may have clicked on. "If you go to Amazon.com, they'll cookie you," says Bill Unrue, chief executive officer of Anonymizer.com. "They'll be able to identify what books you've bought, how many times you've visited their site, what you've shopped for, even what you've browsed for. It's actually a rather effective tool when used by retailers. It enables them to recommend books. The problem is that, unlike the real world, on the Internet every place you go is tracked."

As Jason Catlett, the president and founder of Junkbusters Corporation, sees it, "The home PC is becoming frighteningly like Orwell's *1984* idea of the telescreen that sat in every home and watched its inhabitants. The chief difference is that people are paying two thousand dollars for the hardware. And, although we don't live in

One's computer, that source of convenience, entertainment, education and communication, also has the potential of doing its owner grievous social and economic harm.

As an example of trading privacy for money, she cites the supermarket discount card. In exchange for giving the store his or her name, address and other fragments of personal information, the customer gets a card that, when handed over to the checkout clerk, results in a tidy discount. In return, the store has a detailed record of the customer's shopping practices, which it can use for a variety of attempts on the person's pocketbook or sell to others who are hoping to seduce cardholders into parting with their money. The story doesn't end there. Givens tells of a supermarket chain in the Southwest whose computer discount-card records were checked by law enforcement agents investigating

"Formerly, if I lived in South Carolina and I wanted to see what was going on in San Francisco, I'd have to fly out there, but now all I have to do is click a few buttons and I can get all that information," she says. "Instead of having to go to several different courthouses across the country, I can go to one site."

In what must be great news for stalkers and other kinds of skulking malefactors, Pierce goes on to explain, "If you go to one particular site and type in a person's name, you'll get the birthday of every single person who has that name. Because it's public record, you'll also get their zip codes and not just the birthday but the birthdate. And if you pay a modest fee, it will give you the address

a totalitarian state, we do have lots of these little brothers watching and collecting information in order to try to bend our minds toward consuming their products."

Explains Unrue, "On the Internet, if you click on an ad, if you go to a chat room, if you visit a Web site or you're merely looking at personal health information for yourself or family members, that's being collected by someone. People at some of the ad and database management companies can use the information. They tabulate your shopping habits and then target you for e-mail, for direct mail, for advertising campaigns, discounts and so on. On the surface it seems relatively

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SECURING CYBERSPACE

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benign, but actually it enables companies to start to discriminate between different types of customers so that some might end up paying more for certain products than others." These days companies know what you eat and where you eat it. They know what you listen to, what videos you watch, what books you read, and with all that information, they believe they know what you think.

Means are available to prevent some of this tracking. Browsers such as Microsoft's Internet Explorer offer users a way of intercepting many cookies and giving someone who is a candidate for cookiehood the choice of blocking the procedure. The drawback to banning all cookies from your computer, however, is that certain Web sites won't let you on board otherwise. For those who want greater protection and more flexibility, there are companies such as Zero-Knowledge Systems, PrivaSeek and Bill Unrue's Anonymizer.com.

Using Anonymizer, a person can flit here and there around the Internet in an untraceable, nameless, faceless state. "With our product," says Unrue, "you can dial in, use the service when

> "Most of us are all too willing to give up our privacy in return for some kind of good deal."

and where you want to and choose the information you want to share. You don't have to be technical or a computer geek. All you need to do is type in 'Anonymizer.com'—and click on the location that you want to go to."

In Electroland it's not just the walls that have ears; there are no inanimate objects. Everything can see and hear and change itself. "Take banner ads," says Catlett, "the visual blocks that clutter most of the commercial Web pages that you visit. Most people

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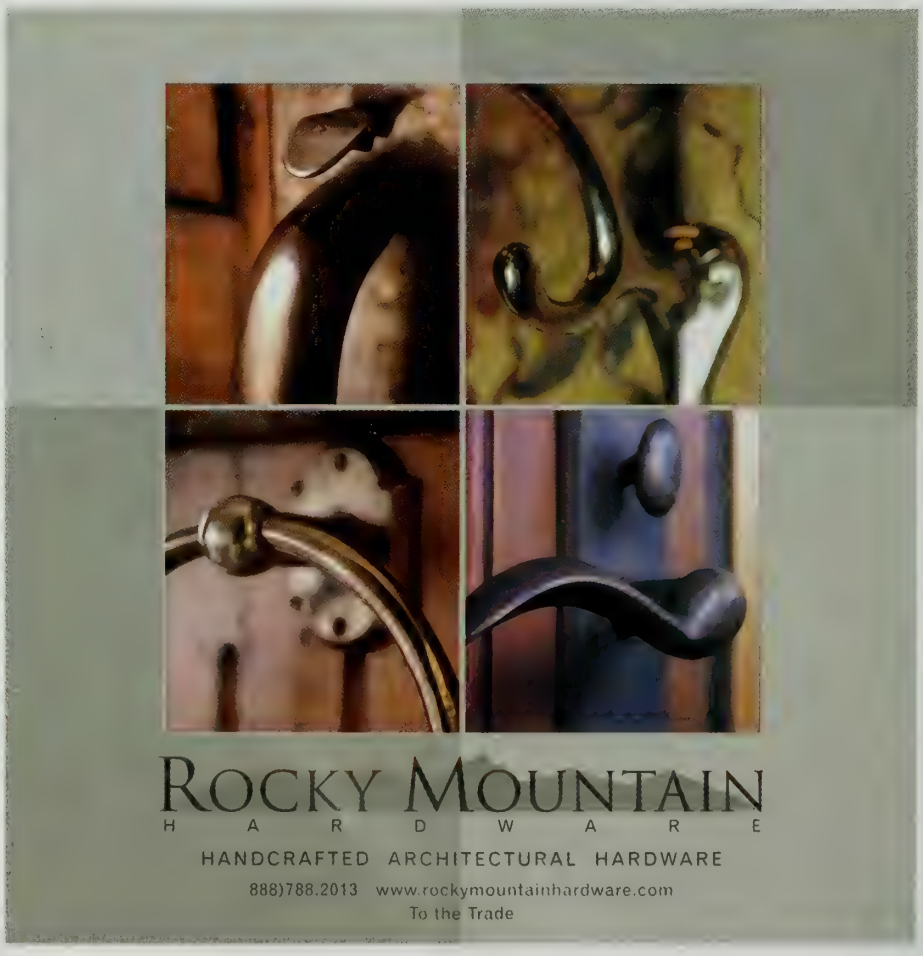
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SECURING CYBERSPACE

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don't realize that the ads are actually watching them. Every time you go to a site with a banner ad on it, it's targeting you according to a profile kept by the Web advertising company, which is not the same as the site you're visiting." The largest of these, says Catlett, is DoubleClick, a firm that has been at the center of the privacy storm.

Alas, cookies are not the only common means of keeping on your electronic tail. Behold the Web bug. Most

> At this late date it goes without saying that anything you do on the Internet is probably recorded somewhere.

of these insects are what you might call Web ladybugs. Not only are they harmless, but they are necessary to achieve good graphics. But there are also sinister Web bedbugs, placed there by advertising agencies or representatives of the electro-void, which can be used to track you. At present there is no computer program that can distinguish between the ladybugs and the bedbugs.

No essay on privacy or the lack thereof in Electroland should end without mentioning Carnivore. Carnivore is an FBI surveillance system. It gets lugged into the offices of an Internet service provider, like AOL, and it is connected to the servers and the billions of units of traffic that fly in and out. A steel cage is placed around Carnivore, and it is left to munch away. Every day an FBI person comes and unloads Carnivore and goes away. What, you ask, is unloaded? E-mail. Carnivore can locate all your e-mail messages—in both directions—and fish them out from the infinite flow of zeroes and ones. While it arrives in a cage, and only under a court order, this means as much or as little as you believe the Fourth Amendment does. □


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continued on page 180

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PHOTOGRAPHY: JOHN BELLENIS, COURTESY LANDVEST

MASSACHUSETTS

● Mark Hampton

A Brookline, Massachusetts, estate was built for Quincy Adams Shaw in 1929. Restored under the guidance of the late Mark Hampton after almost 60 years, the Georgian Revival brick residence retains many of its period features, including flooring, moldings and fireplaces. The living room (above right) has its original random-width oak-plank floor, fireplace, beams and paneling. A Prohibition-era bar is the focal point of the library, which also has a fireplace and a hidden spiral staircase. The music room has paneling from an 18th-century French monastery and *parquet de Versailles* floors. Upstairs is the master suite, with two dressing rooms and two baths; one has a vintage porcelain tub, and the other has a glass-enclosed marble shower. The second floor has five additional bedrooms and a study with a window seat and French doors that lead to a balcony. The 13.34-acre property includes a walled garden with a pool, a grape arbor, vegetable and cutting gardens and a four-bedroom guest cottage. $25 million.



For information, call our Hot Line, 212/286-6803, x0413.

SWITZERLAND



PHOTOGRAPHY: JEFFREY SOTHEBY'S INTERNATIONAL REALTY

Built in 1852, La Faraz, near Lake Geneva, Switzerland, has hosted historic figures such as Friedrich Wilhelm IV of Prussia and Don Carlos María of the Spanish royal family of Bourbon. Surrounded by almost three acres of parkland, the three-story traditional Alpine residence has been sensitively restored and modernized. The first floor has a large living room with French doors and parquetry floors, a formal dining room with original molding and paneling and two bedroom suites with fireplaces. The second and third floors each have a sitting room, two baths, four additional rooms and a fully equipped kitchen. The property includes gardens, a fountain and a pond. 2.8 million Swiss francs ($1.7 million).

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In the trade: Photo: Paul Robinson

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PHOTOGRAPHY BY [illegible]



TUXEDO PARK

● **Michael La Rocca**

The house is out of a bygone era on a spectacular site," designer Michael La Rocca says of his residence in Tuxedo Park, New York. The 1930 building was constructed as a formal library set apart from a main residence, which has since been destroyed by fire. La Rocca recently renovated the house. "The building has a strong personality that establishes the mood for the interior," he says. A 37-foot beam cathedral ceiling crowns the main room (above), which has a fireplace, leaded-glass windows and hand-carved English oak bookcases. An upstairs gallery is reached by double stone staircases. A kitchen is also on the main level, while the master bedroom is below. Included on the six-and-a-half-acre property is a boathouse that overlooks Tuxedo Lake and features a cathedral ceiling, oak wainscoting and French doors. $2.95 million.

For information, call our Hot Line, 212/286-6803, x0415.

BARBADOS



PHOTOGRAPHY MIKE TOY COURTESY BAJAN SERVICES



● **Oliver Messel**

When Pauline Hayward showed her new house on Barbados to her friend Oliver Messel, his response was, "It looks like a postbox, darling, but never mind, we'll make something wonderful out of it." Over two years in the early 1970s Messel transformed Cockade House and its gardens with a mix of styles. He added a pediment of local coral stone and wide arched doorways. The main house has two wings: One contains the master suite; the other has a guest bedroom, a study and the kitchen. Sliding doors separate the living room from a loggia, which provides a dining area. Trellises frame the outdoor rooms and verandas (above). In the west garden, a pavilion with a living room, a kitchen and a sleeping alcove enjoys views of the Caribbean. $5 million.

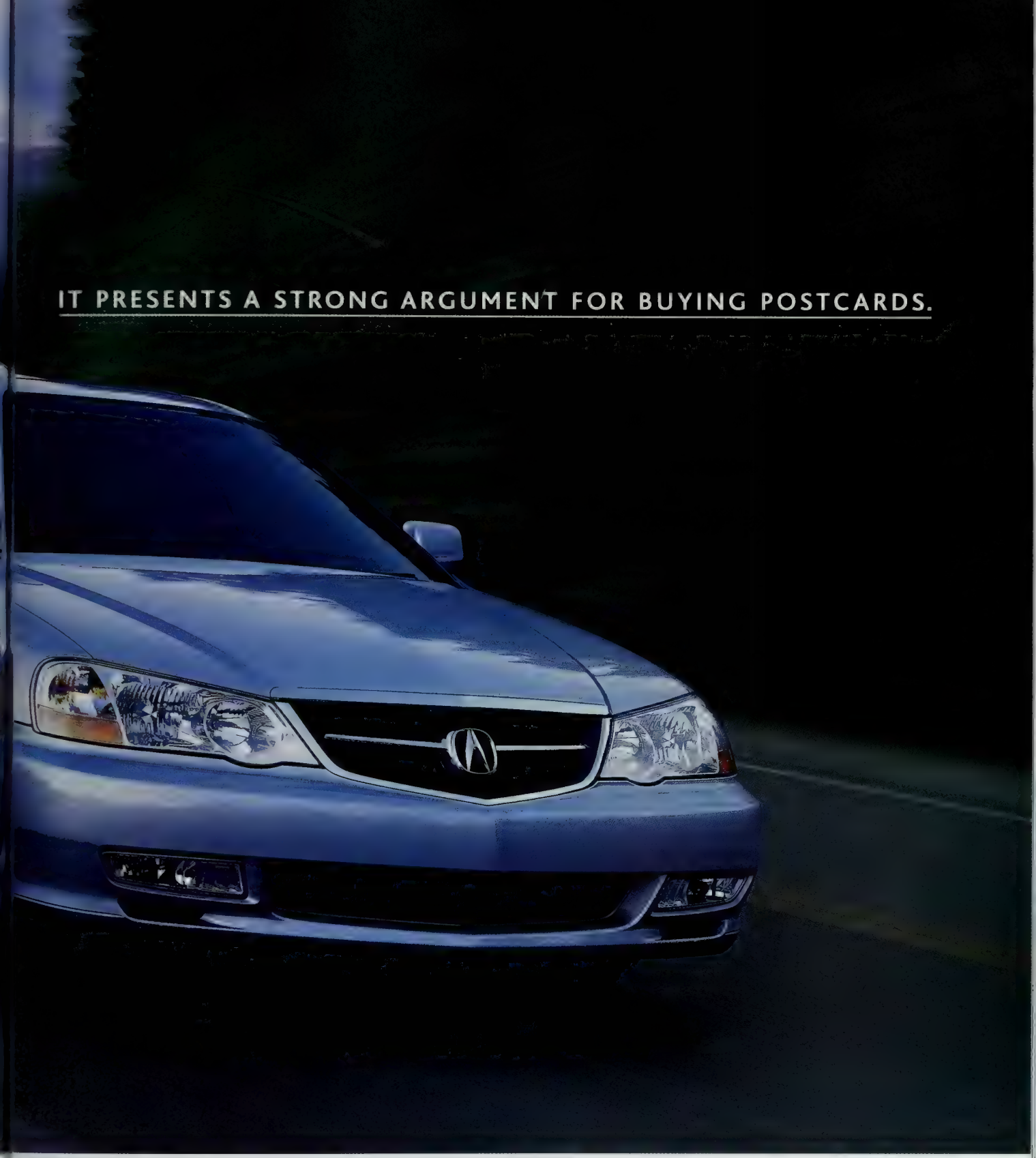
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NOTTING HILL

Wantage House, in London's Notting Hill, is on the market for the first time in almost 50 years. The central section of the three-story, 7,000-square-foot house was built in 1835, and the two wings were added in 1905–10. The 39-foot-long living room has a bay window that faces the walled garden. Above is the master suite, which includes a study and a dressing room. The top floor has three bedrooms. One wing has been converted into a self-contained apartment and has two bedrooms and a sitting room. £10 million ($14.7 million).

For information, call our Hot Line, 212/286-6803, x0417.



PHOTOGRAPHY TONY MURRAY/COURTESY STEVE STEPHENS PHOTOGRAPHY

JACKSON HOLE



PHOTOGRAPHY DAVID J. SWIFT/COURTESY JACKSON HOLE REALTY



Jonathan L. Foote

Set amid groves of aspens and pines on a secluded ten-acre knoll in Jackson Hole, Wyoming, is a rustic house designed by architect Jonathan L. Foote. Montana moss rock and reclaimed 100-year-old hand-hewn timbers were used in the construction. "The materials help the building recede into the landscape," says the principal, Paul Bertelli. The six-bedroom structure has a cherry-paneled library and a formal living room with pine flooring, a vaulted ceiling and a chimney breast of exposed rock. Handcrafted pine cabinets line the walls of the kitchen, which looks into the family room (above right). Highlights of the family room include a fireplace, a Saltillo-tile floor and a wall of floor-to-ceiling windows; a door opens to a terrace with a gas grill. The master suite has a fireplace and a wraparound closet. One guest suite has a sitting room and a turret, and another bedroom offers vistas of the nearby Teton mountains. Surrounded by English-style gardens, the 21,400-square-foot residence also contains a fine-art vault, a wine room and a greenhouse. $19.5 million.

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TO THE TRADE

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PHOTOGRAPHY: LOWELL B. SYMMES/COURTESY SOTHEBY'S INTERNATIONAL REALTY



NEW HAMPSHIRE

Located in the historic town of Bath, in New Hampshire's White Mountains, is a Greek Revival house that was built in 1833 and restored in 1987. The residence has 14 rooms, including a large playroom, seven bedrooms and a master suite, in more than 6,000 square feet. Details such as pine floorboards, Indian shutters and five fireplaces date back to the house's original construction. On the property's approximately 260 acres of woods and pasture is a spring-fed swimming pond with a dock. Built in 1895, a four-stall barn has two haylofts, an office, a shop and a tack room. A one-bedroom guest apartment is located over the garage. Nearby, a one-bedroom guesthouse (below) has a skylighted, beam cathedral ceiling and a granite fireplace, as well as a screen porch and a loft library. $2.5 million.

For information, call our Hot Line, 212/286-6803, x0419.



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PHOTOGRAPHY: NADELMANPHOTO.COM-COURTESY FRENCH & FRENCH FINE PROPERTIES INC

SANTA FE

John Kelsey

Overlooking the city of Santa Fe is a contemporary residence that architect John Kelsey designed for himself. High walls conceal a water court, landscaped with native plants, and a pebbled walkway that leads to the residence. The house is divided into three sections; the entrance gallery, with expansive windows and a Saltillo-tile floor, and the guest bedrooms are located in the center. One wing of the house contains a gallery with a temperature- and humidity-controlled art vault and a master suite. The suite has a bedroom and media room (above right) with Canadian-maple floors, a kitchen, a gym, two baths and two dressing rooms. At the opposite end is a kitchen, a maid's room and a living/dining room, which has a fireplace and doors leading to a series of terraces. Outdoor living areas are sheltered by glass windbreaks and warmed by radiant heat. One covered space, with a fireplace, is adjacent to the tiled cruciform swimming pool (top). The nearly two-acre site has views of the Sangre de Cristo Mountains. $3.85 million.



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PENNSYLVANIA



RANDALL BYE

● Wilson Eyre

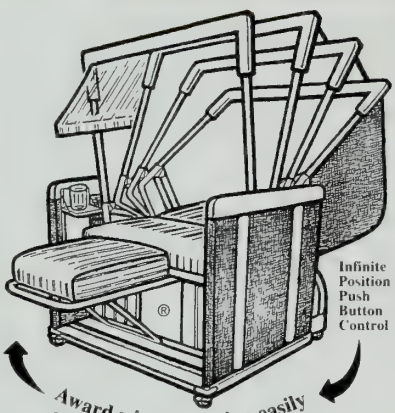
Architect Wilson Eyre designed a Tudor-inspired manor house in the late 19th century for fellow architect Charles L. Borie, Jr. The residence, located 20 minutes from Philadelphia, was remodeled in the 1960s, and antique statuary was added to the gardens (below). Hidden from the street on a nearly three-acre site, the brick-and-stucco structure retains period details such as marble fireplaces, exposed-beam ceilings and leaded-glass windows. The public rooms of the seven-bedroom house include a living room with doors leading to the patio, the gardens and a wisteria-covered pergola, and a dining room with two 19th-century built-in corner cabinets. A garage apartment serves as guest or caretaker's quarters. $1.999 million.

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JAPANESE LANTERN

REINTERPRETING THE TEA HOUSE NEAR HIROSHIMA



Architecture by Kazuhiro Ishii
Text by Michael Webb
Photography by Erhard Pfeiffer

On a hillside near Hiroshima, Japan, architect Kazuhiro Ishii created the Pao House, a tea house retreat commissioned by Kazuhiro and Junko Hisamatsu, as an open-plan pavilion. The structure, which is supported by 12 concrete columns, appears to float above the foliage.



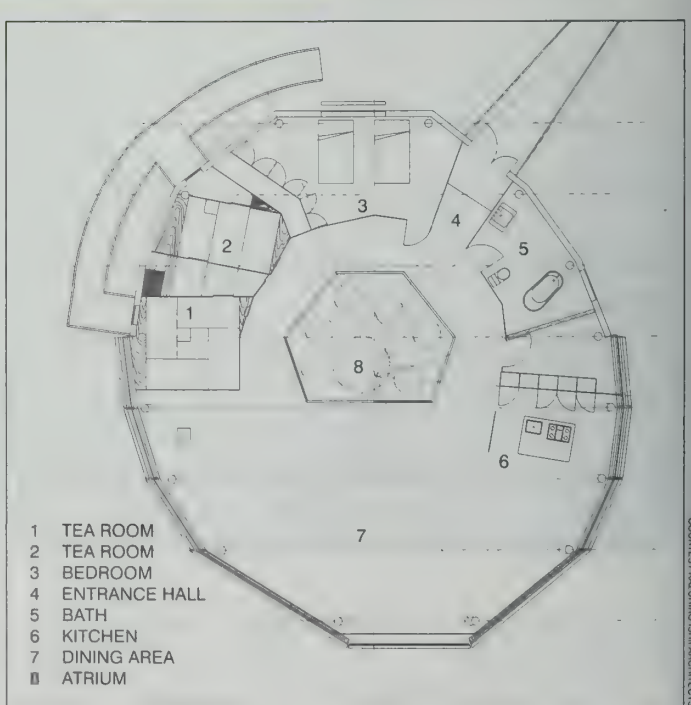
ABOVE: Surrounded by towering cedars, the house is distinguished by a steel entrance and windowless chestnut walls that enclose half of the asymmetrical oval structure. The couple chose a ramp leading to the door so the house would be accessible by wheelchair.

The tea ceremony has maintained its hold on the Japanese imagination even as the country has discarded other time-honored customs. The traditional tea hut is a spiritual refuge, rustically simple and set apart from the main house like a Finnish sauna. Today, architects enjoy putting a fresh spin on the structures. A recent example in Kyoto substitutes titanium and concrete for tree bark, clay and thatched reeds, but the building remains small and separate, reached along a garden path. In contrast, Kazuhiro Ishii has brought house and hut together in a weekend retreat for a professional couple who wanted to commune with nature while sharing their love of the tea ceremony with friends.

Ishii, a Tokyo-based architect who studied with Charles Moore at Yale and briefly worked for him in New Haven before returning home, has created an airy pavilion near Hiroshima that is lofted above the forested hillside and embraces the elements. Light streams in through canted walls of glass and is diffused by a translucent roof. Stripped cypress logs bring the forest indoors, producing an ideal setting for the ceremonies performed in two adjoining tatami-floored rooms, each with a central, sunken hearth and heavy iron kettle. Clear glass partitions separate these spaces from the rest of the house, giving them a sense of intimacy but allowing the larger interior to serve as a kind of borrowed landscape. There, the owners change from street clothes into loose robes and immerse themselves in the minutely choreographed rituals of heating the water, whisking the green powder and sipping appreciatively from antique bowls.

The Pao House—named for its resemblance to a Mongolian yurt—provides a welcome escape for Kazuhiro and Junko Hisamatsu. He is

OPPOSITE: Directly beyond the entrance hall is the atrium, filled with plants from the site. BELOW: As shown in the plan, the atrium is located at the center of the structure, with the living spaces set along the perimeter. A second ramp flanks the house's northwest edge.



COURTESY KAZUHIRO ISHII ARCHITECTS

THE COUPLE FOUND THEIR SITE, AN HOUR'S DRIVE FROM THE CITY, IN A FOREST WHERE HOUSES ARE HIDDEN BY THE TREES.

chief surgeon of a Hiroshima maternity hospital that is managed by his wife, who also runs a clothing boutique and exercise studio for expectant mothers. The couple found their isolated site, an hour's drive from the city, in a cedar forest where neighboring houses are well spaced and hidden by the trees. A mountain stream running down the steep slope provides pure water and a pleasant sound, while the thousand-foot altitude ameliorates the muggy summers and improves the chances of snow in winter.

Architect and clients were good friends who had worked together before, and the daring design—which challenged the engineers and took several years to realize—was the product of mutual trust. "The idea came to me in a flash," recalls Ishii. "When I saw the site, I immediately pictured a tent and then a tension structure combining logs and cables." Twelve concrete columns support the cement floor of the steel-framed building, minimizing



A tea room, one of two, is defined by glass walls, a fusuma, or paper screen door, and tatami mats. These elements, and the white-ash flooring in the dining area beyond, reflect light from the tentlike roof. Japanese cypress logs, secured with steel claws, brace the steel support beams.



From the bedroom, the couple wanted to see the year-round play of shadow and light throughout the house and watch birds, butterflies and frogs in the atrium's vegetation, which includes white-flowered summer camellias, pink mountain hydrangeas and black roses.



its impact on the land and protecting it from spring floods. Fluorescent lights nurture plantings beneath the house. From the entrance court, the vaulted roof can be glimpsed through a clerestory, but the house's interior is concealed by an enigmatic façade of wood siding and steel doors. A steel ramp slopes up to the entrance, while another wraps around the side of the house to a low sliding door that requires one to assume a humble posture before entering the tea rooms.

The open-plan dining area and kitchen to the south have glass walls with louvered wood screens on the outside, one of which can be flipped up as a projecting canopy. A pair of glass doors open directly to the forest. Like the tea rooms, the master bedroom, bath and central garden, to the north, all have clear glass interior-facing walls that obliterate boundaries within the house. A few simple pieces of Western-style furniture are set on the white-ash floor.

In Japan, which has some of the largest and oldest wood structures in the world, logs are a hallowed building material. In the Pao House, they are used not to support loads but to brace the steel roof trusses. Wood and metal have switched roles, and the massive timbers substitute for slender tie rods. To provide visual balance, the logs are slightly slanted, suspended within the structural frame. Ishii explains that the metal claws that link them were inspired by loggers'

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ABOVE: A mirror, hung from a gray plastic wall between the bath and the bedroom, reflects the claw-footed tub. Consistent with the house's "oneness with the environment," says Ishii, the room has an interior-facing glass wall that can be covered when company visits.

BELOW: Wood louvers, positioned several feet from the exterior walls, mark the end of a ramp that ushers guests into the large tea room via a low side door. Canopy-like eaves shield visitors from bad weather and "create a shoji screen effect with the leaf shadows," says Ishii.

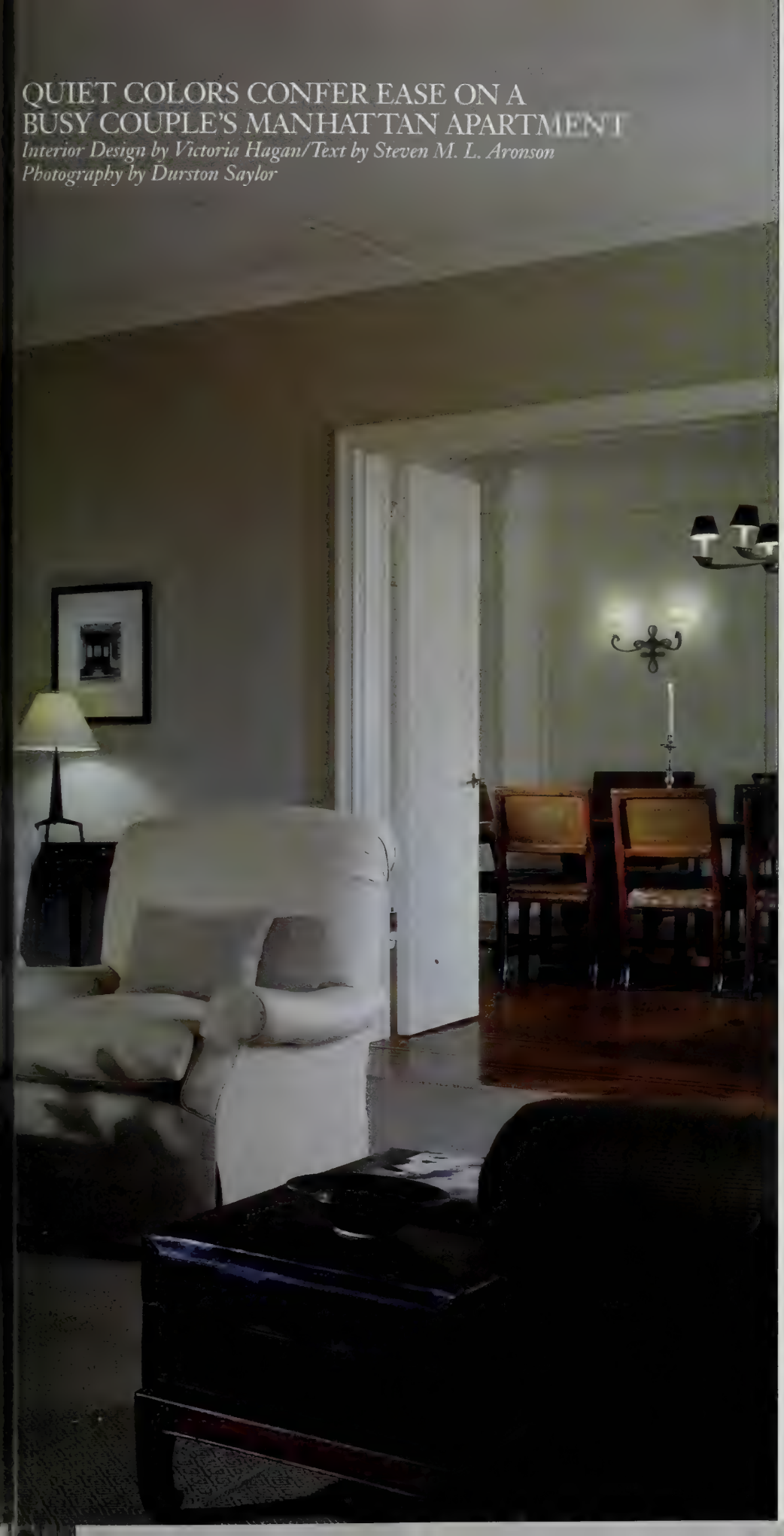


SERENITY IN THE CITY



QUIET COLORS CONFER EASE ON A BUSY COUPLE'S MANHATTAN APARTMENT

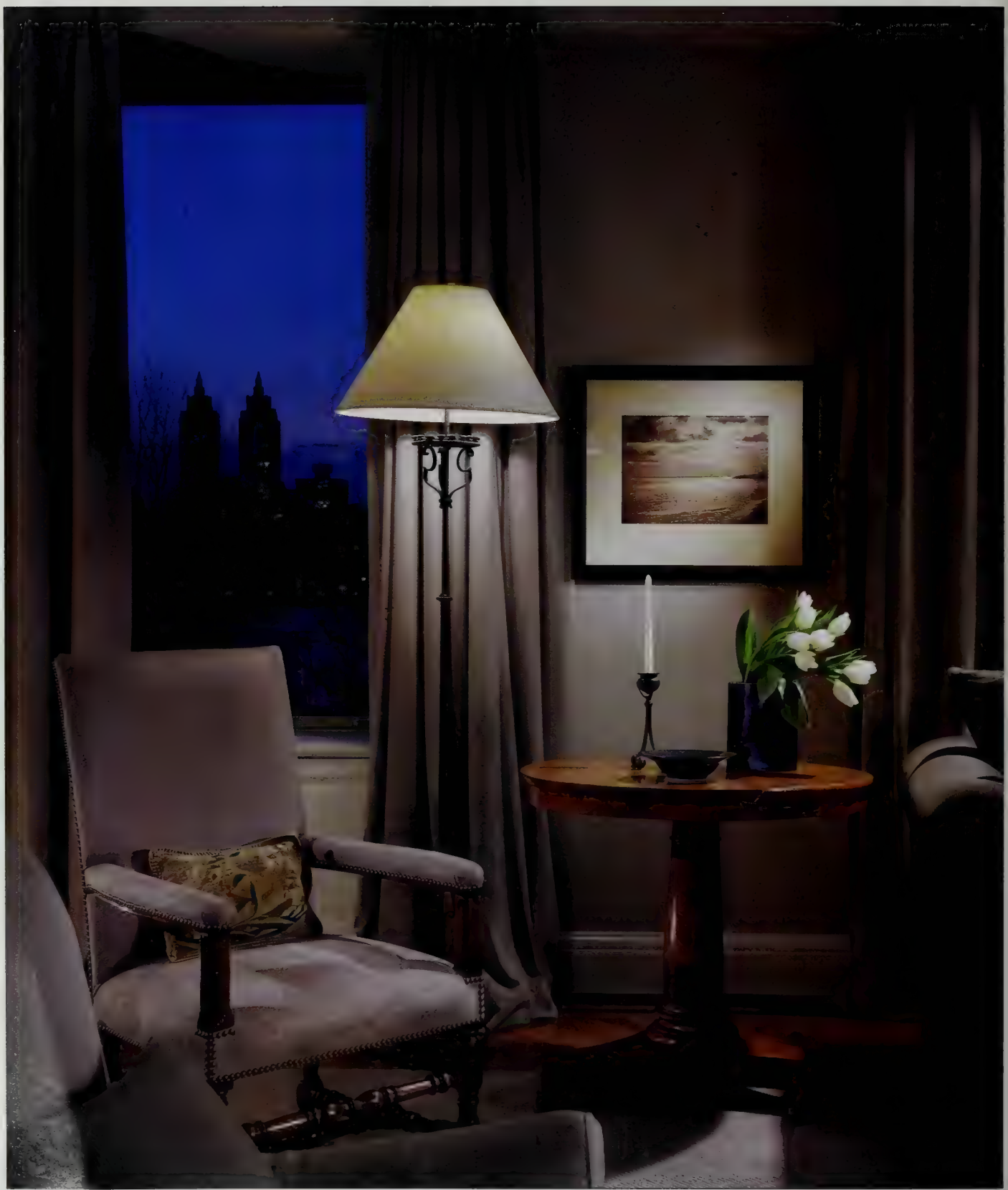
Interior Design by Victoria Hagan/Text by Steven M. L. Aronson
Photography by Durston Saylor



When people think 'Victoria Hagan,' they automatically think 'white,' but really, I do all colors of the rainbow," says the New York–based designer. For an apartment occupying the entirety of a high floor in a prewar building on upper Fifth Avenue, she envisioned taking her cue from the view and drawing on the palette of Central Park. "But I always like to let my clients initiate the color scheme," she says. "I want it to be a reflection of them, not me." Happily, earth tones were what the husband, an entertainment executive, and the wife, also a busy professional, had in mind. So Hagan was free to appropriate various organic gradations from the trees across the avenue. From the trees too, perhaps, would come the deep-rooted sense of ease that permeates the apartment.

"This was the first home that my husband and I would be doing together, and we had a long list of recommended professionals," says the wife. "They were all just names to us; we had absolutely no preconceived notions. But the minute we saw Victoria's portfolio, we were swayed by the simplicity and serenity of her work—my husband especially, with his disdain of clutter—and by the fact that her interiors

Designer Victoria Hagan aimed for "understated elegance" for a couple's Manhattan apartment. Hans Hofmann's 1959 painting *Heraldic Call* is in the hall; to the right, in the living room, is *Au Bob Coin* by Paul Strand. Low table, Holly Hunt. Clarence House sofa and chair fabrics.



ABOVE: "The apartment looks best at dusk," says Hagan, who used soft colors throughout. The photograph, Gustave Le Gray's *La Montagne d'Agde, Vue de Sète*, from the 1850s, was placed to echo the living room's view of the Central Park Reservoir. Manuel Canovas drapery wool.

OPPOSITE: Hagan selected 17th-century-Spanish-style oak-and-leather chairs, from Amy Perlin Antiques, for the dining room. The oil is Milton Avery's 1961 *Rushing Sea*; the photograph is *Palladian Window, Maine*, 1945, by Paul Strand. Reymer-Jourdan iron tripod lamp.



THE BENCH IN THE ENTRANCE HALL "IS FROM A CHICKEN COOP, OF ALL PLACES," HAGAN SAYS, "YET IT COULDN'T BE MORE ELEGANT."





weren't so streamlined that they didn't have personality. The details were very, very interesting." The husband adds, "Victoria's taste was in line with what we thought ours was. We knew of course that there would be a little bit of leading and a little bit of following."

Hagan began by having the walls in the entrance hall waxed to impart a level of subtlety. "This apartment is all about levels of subtlety," she maintains. Forgoing a rug, she left the hall floor bare to give a gallery feel to the space—to let the paintings (most fluently, Hans Hofmann's *Heraldic Call*) speak for themselves. Two English Arts and Crafts oak-and-cane chairs sound another theme. "One of the motifs here is Arts and Crafts—I like to weave relationships through my interiors using form as well as color and texture to achieve balance," she explains. In Hagan's aesthetic, there is always room for surprise—the sight of a simple, primitive bench is thrilling because it is so unexpected. "It's from a chicken coop, of all places," she confesses, "and yet it couldn't be more elegant. Or stronger: It's very settled, and it holds the wall."

Hagan kept the original herringbone floor in the paneled dining room uncovered, with an eye to making the stately space seem lower-key. The large rectangular French trestle table and the leather-and-oak seventeenth-century-Spanish-style chairs are, the wife declares, "the easiest dining room furniture to live with that you could

The study is more boldly hued, with a sofa covered in evergreen wool, by Manuel Canovas, and a 19th-century rug, from Doris Leslie Blau. The photogravures are from Alfred Stieglitz's *Camera Works*. The 1940s-style leather lamps are from Reymer-Jourdan.

ever imagine—you don't have to put down a tablecloth or even mats, and our toddler can dump his orange juice on the chairs and nothing permanent happens." The 1920s French chandelier, all tole and tarnished silver, was initially a bone of contention between designer and clients. "I really wanted them to have it," Hagan recalls, "because it was sculptural and because I knew it would work perfectly with the scale of the room." The wife fills in: "Victoria said, 'Just go with me on this,' and in the end we did, though we weren't quite sure till we saw the room all put together." The bronze, limestone-topped console by contemporary French sculptor Philippe Anthonioz, a one-time assistant of Diego Giacometti's, was something the couple never entertained any doubts about. Sherril Schell's 1930 photograph of the Chrysler Building was creatively placed by the husband, who has been collecting photography for years, between the two tall windows so that one could gaze from the image of an Art Déco icon to a kindred edifice—the Eldorado apartment building—directly across the park.

On the living room wall, painted what Hagan calls the "warm, relaxed" color of stone, hang other masterworks. A mid-nineteenth-century Gustave Le Gray albumen print of a crepuscular seascape was positioned with the Central Park Reservoir in mind—the husband explains, "I wanted to be able to look

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"The light, monochromatic tones used in the master bedroom make it a serene retreat from the city," notes the designer. The drawing above the bed is an untitled 1964 work by Cy Twombly. The headboard is upholstered in a Holly Hunt cotton-and-linen fabric. Stark carpet.







HARRY BENSON

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WELCOMING ROOMS FOR A GRAND WASHINGTON, D.C., ADDRESS

Architecture by Sir Edwin Lutyens
Interior Design by Robert S. Brown and Todd Davis
Text by Susan Mary Alsop/Photography by Gordon Beall

The Ambassador's Residence in Washington, D.C., where British Ambassador Sir Christopher Meyer and his wife, Catherine (left), live and entertain, has undergone a spirited redecoration of its public rooms by interior designers Robert S. Brown and Todd Davis.

BELOW: The Queen Anne–style red-brick structure, with a classical Ionic portico, was designed by Sir Edwin Lutyens and completed in 1928. OPPOSITE: A slate-and-marble floor and scagliola-finished columns distinguish the main gallery. At left is *Stratie II* by Gillian Ayres.



Toward the end of the nineteenth century Britain's ambassador to the United States, Sir Edward Thornton, moved into his new legation on the corner of Connecticut Avenue and N Street in Washington, D.C. That was then considered a remote site, but he had foreseen that the city would expand, reflecting the dizzying development of the United States. London thought that he had delusions of grandeur, and his pleas for a very large house were treated by the Office of Works as the ravings of a lunatic, the thinly veiled implication being that, lost in his dim outpost, he had begun to imagine himself ambassador to Vienna or even Paris. Sir Edward fought back gamely. There was a note of pathos in the correspondence as he pleaded for a smoking room on the grounds that a good cigar could open the heart of the Secretary of State.

Years went by, and at last the importance of the Washington mission was recognized, and the most celebrated architect of the day, Sir Edwin Lutyens, was commissioned to build an Ambassador's Residence and the necessary offices for staff.

Lutyens was famous for his country houses and always used materials and craftsmanship of the highest quality. Already engaged in designing the Viceroy's House in New Delhi—a gigantic task—he first visited the new Washington site on Massachusetts Avenue in 1925. He returned in 1928 to see the foundation stone laid, having completed sixty-eight sheets of detailed drawings that were to be carried out by Washington architect F. H. Brooks and the Harry W. Wardman Construction Company.

The site suited Lutyens admirably. He was assigned four acres just below the summit of a long hill. The residence could face south, and there was ample space for the much-admired gardens with which he had embellished his English houses, often in collaboration with noted garden designer Gertrude Jekyll.





"Our aim throughout was to pay tribute to traditional English design yet reflect the youth and international tastes of the Meyers," notes Davis. The oil on the drawing room's rear wall is from the school of Sir Joshua Reynolds. Lee Jofa drapery fabric. Scalamandré ottoman stripe.



LEFT: A carved giltwood side table, crafted in the Kentian style, stands at the north end of the drawing room under a late-19th-century mirror. The personal photographs include pictures of President and Mrs. Clinton, Prime Minister Tony Blair and Margaret Thatcher.

"OUR GOAL WAS TO MAKE THE HOUSE COMFORTABLE AND PERSONAL YET TIMELESS, SO FUTURE AMBASSADORS WOULD BE EQUALLY AT HOME HERE."

By 1928 the Ambassador's Residence was completed, but the original plan of incorporating the embassy offices within it became impossible as more and more space was needed. By the fifties a building was erected next door to contain new offices, leaving Lutyens's red-brick house, with its high roofs and tall chimneys, externally intact.

Sir Edwin Lutyens would have been proud of the handsome brick residence and its gardens, but he could hardly have foreseen that in one year, 1999, 14,500 visitors would be received there. These were official visitors from Britain, members of the administration and of both houses of Congress, personal friends of current ambassador Sir Christopher Meyer and his wife, Catherine, and quantities of guests who came to the many entertainments held to benefit charities that the couple support. One important cause close to Lady Meyer's heart is the International Center for Missing & Exploited Children, and both Cherie Booth, wife of Tony Blair, and Hillary Rodham Clinton were on hand to help launch the charity. The event was a huge success.

Getting the residence ready for such parties, however, had taken enormous effort. The house's infrastructure had not had any major renovations to it in seventy years. The electrical systems were not adequate for today's requirements and were becoming unsafe. The plumbing was beginning to leak, which was causing problems with the valuable original plasterwork. Repairs and upgrades to these systems caused cosmetic and surface damage, which made redecoration a necessity.

The residence hadn't been redesigned since 1981, when Lady Henderson, wife of then-ambassador Sir Nicholas Henderson, worked with six British interior designers to put together the "British Embassy Showcase." Princess Alexandra officially opened it in May 1982. The fabrics and finishes by now were worn from heavy use.

Faced with such a formidable task, Lady Meyer sought recommendations for designers to redo some of the reception rooms, which needed urgent work. The Washington-based firm of Brown•Davis Interiors was chosen, and in their initial meeting in February 1998, it was clear that Lady Meyer and the designers had the same vision—to create a classic but up-to-date and youthful atmosphere.

Lady Meyer wanted the reception rooms to feel stately but also inviting. The designers have a reputation for the quality of their work, and their projects all have a distinctive look, although they range from classic to contemporary. Lady Meyer saw that they had the right experience and that they would be able to mix the traditional with the modern in a way that would ensure that she would reach her goals and those of the British government. She was also assisted by the Foreign Office, without whose support the project would not have been possible.

Since Lady Meyer likes color, "it was a thrilling opportunity to use vibrant colors—strong reds, yellows and greens in unique combinations—with the beautiful architecture as the backdrop," says Robert S. Brown. "From the start our goal was to make the house comfortable and personal yet timeless, so future ambassadors would be equally at home there."

To take advantage of Lutyens's architecture, the main stair hall, main gallery and ballroom are all painted in elegant shades of gray and white. To add contrast and warmth, the drawing and dining rooms are done in yellow and beige. Says Todd Davis, "The house is now a harmonious blend of warm and cool colors."

The first thing that catches the eye when one enters the residence is Lutyens's great flying arch, which supports the twin staircases rising up to the main floor. On the walls hang portraits of monarchs and their wives in coronation robes—George III and Queen Charlotte, Edward VII and Queen Alexan-

OPPOSITE: "We wanted to create a dramatic space that would withstand heavy use," Davis says of the dining room. The paneling was painted pale yellow to add warmth. The botanical prints are from *The Temple of Flora* by Dr. Robert John Thorton. Cowtan & Tout drapery fabric.




PHOENIX

dra, George V and Queen Mary. Then comes one of the architect's most striking triumphs: a main gallery of black-slate and white-marble squares leading from the library at the east end of the house to the garden door at the west end 167 feet beyond. It forms one end of the ballroom and proceeds out under the massive colonnade of the south façade onto the terrace above the rose garden.

The ballroom is entered between columns with a scagliola finish. Except for a single round table in the center, the space is empty until a large reception, dinner party or dance requires the temporary addition of chairs and tables.

The drawing room is the most beautiful room in the house. Brown and Davis removed at least fifty coats of cracking and chipping paint from the walls and stripped them down to the bare wood. The British Embassy staff painters refinished them with a creamy yellow strié and stipple.

At sizable gatherings people had tended to huddle at its north end while the south remained empty. Brown and Davis arranged two seating areas, one at either side of the room, and placed a writing table at the center. Now guests move about easily, and in winter a wood fire burns in Lutyens's marble fireplace, which is flanked by two imposing late-nineteenth-century mirrors and a pair of fine nineteenth-century gilt consoles. The architecturally detailed ceiling had been chalk white, but today it is subtly painted and glazed in a combination of beige, soft yellow and white.

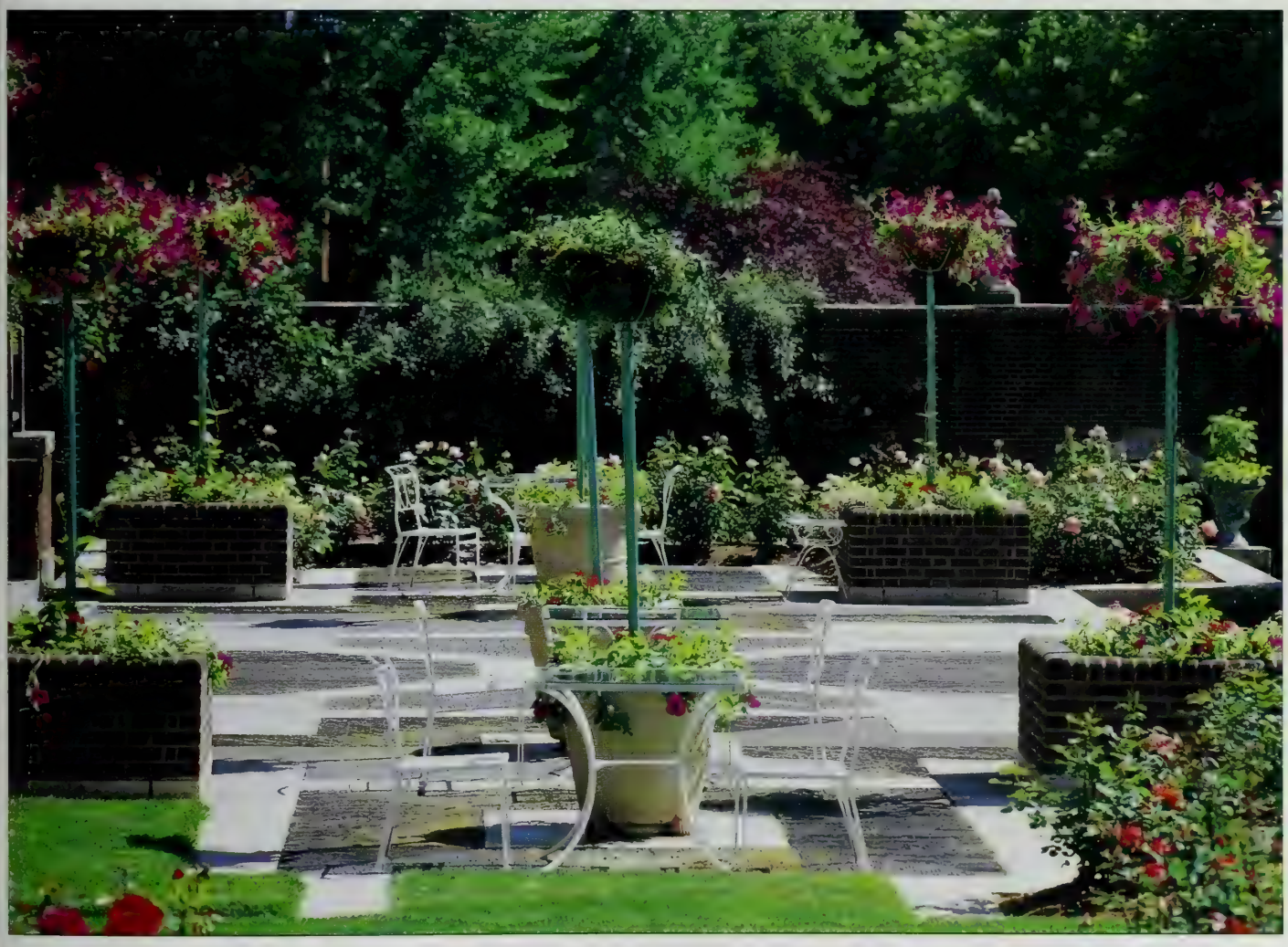
The dining room offers a flattering background for the thirty-four guests who can sit around the long mahogany table. The pale yellow palette and the copper silk draperies are particularly

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OPPOSITE: The library is "a very comfortable, masculine room appropriate for small meetings with dignitaries and heads of state," says Davis. Fluted Corinthian pilasters and wreathed roundels punctuate the liquidambar paneling. Julian Lamer painted the portrait of Sir Winston Churchill.

LEFT: Brown and Davis kept the Howard bedroom as it was; all of the upstairs bedrooms are named after former ambassadors. Colefax & Fowler floral fabric. BELOW: The terrace on the south side of the residence, which is an extension of the ballroom, leads to the gardens.





CINCINNATI SYNTHESIS

TURNING DISPARATE DESIGN ELEMENTS INTO A UNIFIED WHOLE

Architecture and Interior Design by Michael Graves, FAIA
Text by Paul Goldberger/Photography by Scott Frances

Like a brilliantly composed collage, a residence by Michael Graves is made up of ordinary elements that do not usually go together, juxtaposed in a way that feels both fresh and serene. Not many architects would design a large house with old, hand-hewn timbers surrounding the windows in one wing and retro-modern touches like a butterfly roof and a cantilevered window elsewhere. Fewer still would add a board-and-batten-clad stair tower, fieldstone chimneys, pyramidal garages and a barrel-vaulted liv-



ing room to the mix. And probably no one but Michael Graves could create such an architectural bouillabaisse and make it not just animated but coherent.

When a couple in Indian Hill, a suburban village that is one of Cincinnati's most desirable addresses, approached Graves about designing a house for them, they had only a few requests. They wanted a house that felt right for Indian Hill, which, with its mix of open fields, wooded hills and curving roads, is the opposite of a stuffy, manicured suburb. They wanted it to be characteristic of Graves's work, which they admired so much that "when we decided to build, we didn't talk to anyone but Michael," the wife says. And they wanted their house to focus both outward to the land and inward to comfortable, private spaces. "I'm more of an outdoors person, and my husband is more of an indoors person," adds the wife, who also insisted that both aspects of the house be apparent all year round—it wouldn't do to have the house open out to the land and the pool in the warmer months and turn inward in the colder ones. She wanted

For a married couple in suburban Cincinnati, architect and designer Michael Graves built a house that blends vernacular rusticism with decidedly modern touches. Timber salvaged from an old barn that was standing on the site was used to make window surrounds.



A blue board-and-batten stairwell is framed by a cylindrical stone chimney and the stucco exterior of the main living spaces. The many shifts in tone and texture "articulate the various parts of the program through form, material and color," says Graves.

ABOVE: The "apse-shaped" dining room also functions as a library. "The semicircular portion of the room and the continuity of the shelving vocabulary resolve the intersection of axes," says Graves. He designed the table, as well as the Steuben glass vase atop it.

RIGHT: Graves designed nearly all of the furnishings in the barrel-vaulted living room, including the sofa, the chairs, the maple pieces, the metal table lamps and even the glass fruit bowl, from Target. The room "conveys the broad range of work we do," he says.



to feel connected to the outdoors even during the Ohio winters, and her husband wanted to be able to retreat to cozy interior rooms even in midsummer.

The site, at the end of a long, winding road, has a stream and rolling fields, and when the couple first saw it, there was also an old barn, which they thought of as setting the tone for the new house. "The barn was so dilapidated that there was no hope of saving it, but the clients said how much they loved it," Graves recalls. "It had wonderful beams and posts, and so we decided we would use



LEFT: "The master bedroom's scale and proportions seem greater than they are because of accents like the high wainscot on the wall and the barrel-vaulted ceiling." Graves designed the alarm clock, from Target. J. Robert Scott coverlet fabric; Decorators Walk slipper chair fabric.

OPPOSITE: Throughout the house, Graves employed a variety of geometrically distinct designs for window types. Within the interior of the curved stairwell, "the spiraling, repetitive window element implies a sense of internal movement," says the architect.

some of the good parts as surrounds for the major windows, as a way of recalling the barn." Thus came the first element in Graves's composition.

It is not in Michael Graves's nature to design a house that precisely echoes any other piece of architecture, let alone an old barn, so it is not surprising that the salvaged timber was used mainly to provide a kind of rustic seasoning to a mix of architectural elements that is very much Graves's own. The house might be seen as his attempt to forge a synthesis between his own imagination and the clients' needs. It is a sprawling complex of shapes and colors and textures, and it has some of the gentle playfulness that has characterized his work for some time. Graves is one of the few architects around who are able to be playful without descending into cuteness, and his talent for balancing whimsy and seriousness seems to have guided nearly every aspect of this design.

Working with Creekwood Construction, of Loveland, Ohio, Graves embarked on a design that managed to balance the classical and the casual. The house seems formal on approach—there is a paved forecourt and a symmetrical, highly ordered entrance wing clad in stucco. But the arrangement of windows in grids of nine squares, the old timbers used around them and the trio of round windows at the top of the façade make it clear that this is no Georgian Revival. Classical allusions return just inside the front door, with a round entrance hall looking out onto the pool and a series of terraces and gardens behind the house.

And then the symmetry disappears again, and the house starts to ramble. To the right are the kitchen and pantry and, beyond, a solarium framed with the same kind of timbers used in the front. Next to that is a low-ceilinged, U-shaped dining room that also serves as the library. ("I knew we didn't want a formal dining room, because we don't entertain that way, but this combination is perfect because the books keep it in use all the time," says the wife.) The room actually does triple duty, since it also functions as a vestibule to the living room—the twenty-three-foot-high, barrel-vaulted space that is far and away the grandest room in the house. The living room is not, however, the culmination of the long sequence of spaces Graves has strung together. A small study for the husband comes at the far end of the living room, like a coda.

Graves is an architect of procession: The rooms he creates exist less as discrete spaces than as components of a series. The meaning of these spaces is understood by walking from room to room and experiencing the shifts in shape, color, light and scale. The roundness of the entrance hall suggests its role as a central organizing space; the funnel shape of a corridor that connects it to the dining room is very much a transition, preparing you for the low, tight quality of the dining room, which is painted a deep terra-cotta and has few

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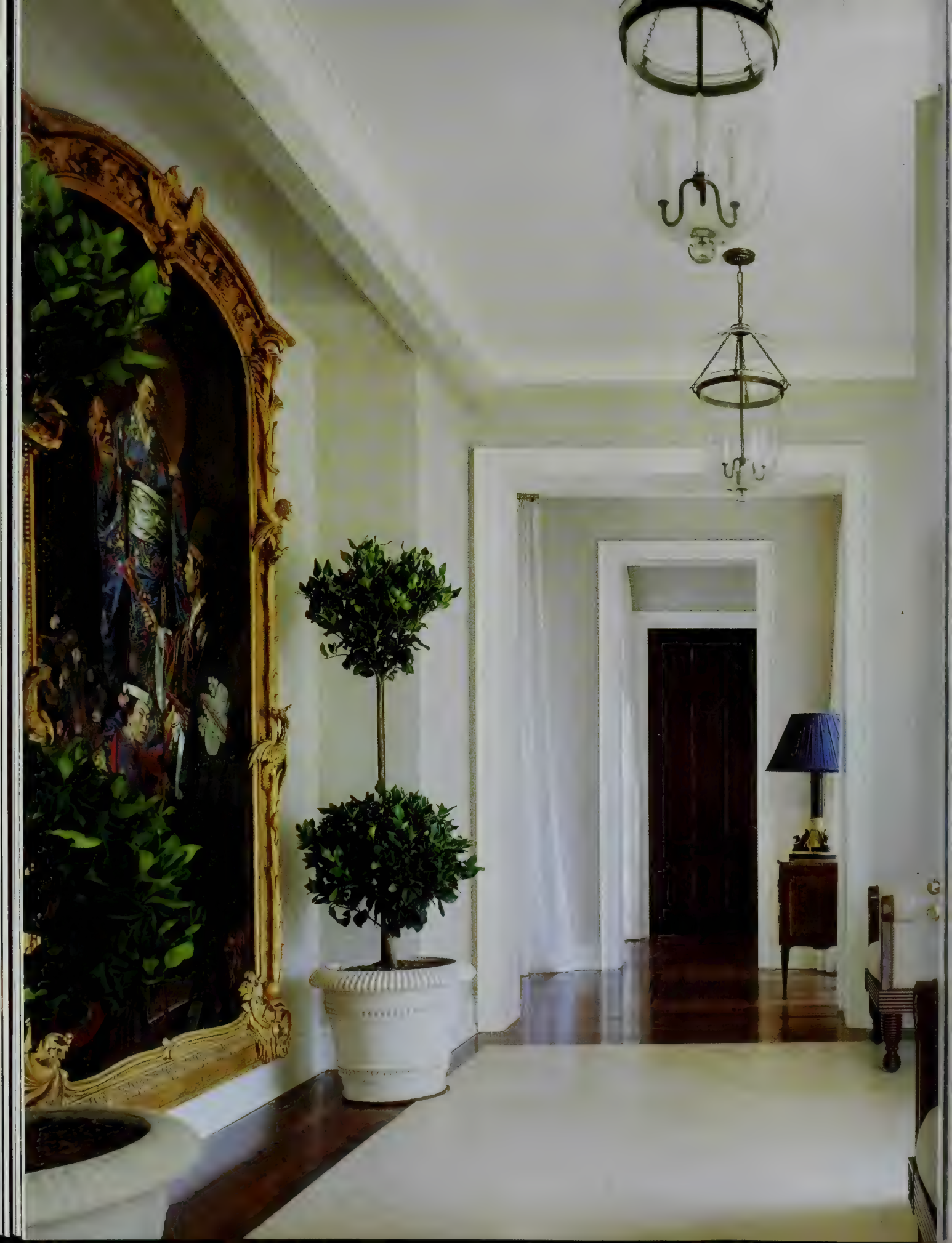
OPPOSITE: At the rear of the house, says Graves, "the formalism of the front elevation breaks down and becomes looser, with different windows and a more dynamic roofline." RIGHT: The angular bracing at the base of a potting shed "symbolically plants roots" for it.



BELOW: The view from the garden, designed by Eric Doepke Associates, underscores Graves's attention to emphasizing contrasts by juxtaposing colors and materials. Above the solarium, at left, is a terrace. The exterior of the living room's vault is clad in copper.

HIS TALENT FOR BALANCING WHIMSY AND SERIOUSNESS SEEMS TO HAVE GUIDED NEARLY EVERY ASPECT OF THIS DESIGN.





Architectural Design by Dimitris Balamotis/Interior Design by MAC II
Text by Gerald Clarke/Photography by Durston Saylor



REIMAGINING THE BEACH HOUSE

A COLLECTOR'S POLISHED BAYSIDE RETREAT TAKES SHAPE IN SOUTHAMPTON

Some people have a passion for Dickens first editions, French paperweights, classic cars or mementos of the 1904 St. Louis World's Fair. But few have as many passions—or as many collections—as Jeffrey J. Steiner, a Viennese who grew up in Istanbul, who went to college in England and who now has his business headquarters in the United States. "I'm a collector by nature," he says. "Coins, stamps, paintings—whatever you want."

That sweeping whatever also includes real estate. Steiner—the chairman and chief executive officer of the Fairchild Corporation, one of the world's leading suppliers of airplane parts and services—currently has seven houses scattered over three continents. He has one each in London, Paris and New York; a fourth in St. Tropez, in southern France; a fifth in southern Turkey; and a sixth in Virginia, surrounded by nine hundred green and rolling acres. All are unusual, but perhaps none has a more remarkable or more beautiful setting than residence number seven, Steiner's new house in Southampton, on the south shore of Long Island.



Three stories high, the house sits at the end of a tiny peninsula that protrudes into the often turbulent waters of Shinnecock Bay. The quiet preserve of the Shinnecock Indian Reservation occupies the other side of the bay, and except for some distant neighbors, Steiner's surroundings are almost unspoiled, something rare indeed in the increasingly congested Hamptons. Before building, Steiner owned another handsome house just a few miles away, but it lacked the one quality

Jeffrey J. Steiner, the chairman and CEO of the Fairchild Corporation, "wanted a house to use in the winter, not just a summer beach house," says Mica Ertegun, who created refined interiors for his residence in Southampton, New York. OPPOSITE: The entrance hall.

ABOVE: Architectural designer Dimitris Balamotis used classical elements for the house, built on the footprint of a cottage. LEFT: The bench is 19th-century English. "We toned things down to go with old furniture," Ertegun says. "We didn't want bright chintzes or ginghams."





"Sitting in the living room is like living in a boat," Ertegun says. The space, enclosed on three sides by glass, overlooks Shinnecock Bay.

Portraits of sultans line the cornice. The bronze sculpture is 19th-century French. Solid-color sofa fabric from Manuel Canovas.





LEFT: Before a Swedish mirror is a circa 1780 Italian stone sculpture —one of a set of four in the dining room. "We painted the walls a similar shade of gray," says Ertegun (right). Russian chandelier from Bernard et Benjamin Steinitz Antiquaire. Brunschwig & Fils stripe.



PETER FREFO

"It's fun to mix things—not to say, this is just for a cottage, this for outside," Ertegun remarks. BELOW: "Space was limited; otherwise we would have made the kitchen much bigger." A window nook that faces the garden "is used quite a bit for breakfast and lunch," she adds.



every collector covets: uniqueness. "I had no view," he explains, "and I wanted one."

The very thing that makes Steiner's location so special —the surrounding waters and wetlands—also made construction a special challenge. Steiner was allowed to build so close to the water, in fact, only because he was replacing a cottage erected before the enactment of the wetland protections. Approval came with a condition, however. He had to build on the footprint of the house he had torn down. Since Steiner wanted more space than the previous house had provided, architectural designer Dimitris Balamotis was forced to build up rather than out—three stories rather than the two Steiner had planned.

Once the environmental regulators had been satisfied, Balamotis had to contend with the environment itself. If the house, which juts into the bay like the prow of a ship, enjoys nature's beauties, it also endures her insults—rain and fog, of course, but also fierce winds, an occasional hurricane and, in bad winters, an almost endless expanse of ice. "We had to build in what can be a very, very hostile environment,"



"I DON'T WANT FABRICS TO LOOK NEW," SAYS ERTEGUN. "BUT I DON'T LIKE SHABBY CHIC EITHER."

OPPOSITE: "The paintings are marvelous," Ertegun says of works by Brian Jermusyk, left, and Maurice Denis in the master bedroom. "Anyone else would have them in the living room, but there are no walls in the living room." Fabrics are from antique Indian documents.

says construction manager Hamilton Hoge. "When the bay ices up in the winter, it looks like tundra."

To protect the house from such assaults, Hoge and his associate Vincent Galardi worked with Balamotis to give it an invisible armor. "It was built as if it were a boat," says Hoge. "We knew that unless we did it properly, the whole thing would come apart." First-floor walls are thus ten inches thick rather than the customary six. The exterior moldings, the doors and the terrace railings are made of mahogany—pine was considered too soft—and window hardware is bronze, imported from Germany.

In an effort to make the house truly shipshape, Hoge used a laser level to guarantee that all lines would be exact. "I'll bet my paycheck that you won't find anything more than an eighth of an inch off in a forty-foot run on that house," boasts Hoge. And something called a blower door test was used to detect drafts: Air was pumped out of the house with a fan, and the vacuum that resulted allowed electronic instruments to sniff for air leaks. None were found.

As construction neared completion, designer Mica Ertegun and David B. Barritt, her associate at Man-

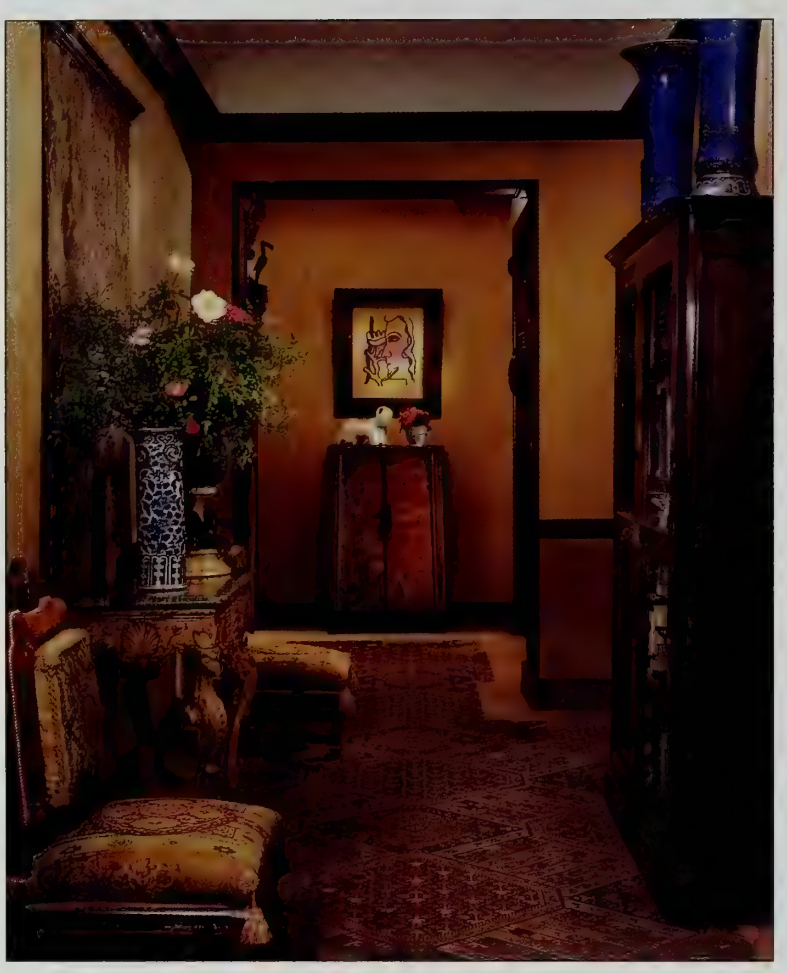
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ABOVE RIGHT: Classical columns support eaves along the garden façade and pool area. Lounge chairs from Barlow Tyrie. RIGHT: Bisecting brick pathways add visual interest to the garden, which was landscaped by George C. Lynch. Barlow Tyrie table and chairs.

ON THE RIGHT BANK





Paris offers many ways of communing with the past, from medieval streets and Renaissance palaces to magnificent museums. But none provides so vivid an impression of what interiors were like a few centuries ago as the city's finest antiques dealers. There are a handful of these, concentrated mostly on the Right Bank, and prominent among them are the names of Bernard Steinitz and Benjamin Steinitz.

This father-and-son team presides over a restoration warehouse and an antiques gallery near the avenue Matignon filled with rare furniture and historic objects. Some of the rooms there illustrate a particular period or theme, but most of them intermingle many traditions so that visitors can admire a Louis XV chandelier hanging over a variety of pieces ranging from a Ming table to a *bureau plat* by Jean-François Leleu.

Talking to Benjamin Steinitz about the diverse items on display is especially agree-

"It's a powerful blend of antiques and art," designer Juan Pablo Molyneux says of the Paris apartment of Benjamin Steinitz and his wife, Nadia Fakhoury. ABOVE: A Léger print hangs above a Ming cabinet in the hall. All antiques throughout from Bernard et Benjamin Steinitz Antiquaire.

RIGHT: A pair of Greek Revival French chairs, a Korean jar and leather armchairs from the 1930s stand in the living room in front of a circa 1980 diptych, *Threshold*, by Harland Miller. The marble-top table, which is inlaid with onyx, is 17th-century Italian.

A BOLD MIX OF ART AND ANTIQUES FOR A PARIS APARTMENT

Interior Design by Juan Pablo Molyneux/Text by Michael Peppiatt/Photography by Marina Faust







OPPOSITE: Tall windows flank a 1960s silk screen by Martial Raysse in the living room. Circa 1920 French armchairs are near a Ming lacquered panel that was made into a low table. Stroheim & Romann drapery and wall Ultrasuede; Clarence House wall cord. Houlès tiebacks.

RIGHT: A vintage advertising poster overlooks the study, where a French sculpture from the Middle Ages, in the corner, faces a 19th-century French veneered cylinder desk. A suite of Italian painted furniture and a late-19th-century table rest on a 1930s Chinese rug.

able because he combines expert knowledge with the simplest, least pretentious way of discussing his treasures. "There are three stages to what we do," he says. "First we have to track down an object that's really interesting. Then we do the research to find out as much as possible about it. And finally, we try to communicate our enthusiasm for it to somebody else. That doesn't happen every time, of course. My father has always let me do things my way, and I've made my mistakes. I've become terribly excited by objects and bought them only to discover no one else shares my passion for them. In our business, making mistakes is not only inevitable but invaluable—because you learn most when you get it wrong."

Although he is just thirty, Steinitz is already philosophical about his position in life. "I think I was very lucky to be born into this métier and to have parents who allowed me to do my own thing until I myself realized I wanted to spend my life in antiques," he explains. "Once I'd finished studying, I left Paris, went to New York and started dealing in contemporary art. But from childhood on I've always lived among magical old objects, and little by little I was lured back. I've still kept my interest in contemporary art, but I love the freedom of wandering from one period and country to another—without any boundaries. That's my taste, and I think that's what my new apartment reflects most strongly."

Steinitz's apartment is situated in a handsome town house just behind the gallery on the rue du Cirque. Having seen the splendors of his showrooms, with their soaring boiseries and marquetry commodes, one supposes his place will be something along the same lines, albeit in a minor mode. But Steinitz is too much his own man to live in an ornate annex of the gallery where he works every day.

Although some of the furniture is sufficiently exquisite to appear in the showrooms, much more is the result of the countless forays into salesrooms and flea markets that Steinitz has undertaken with his wife, actress Nadia Fakhoury. "We don't feel we have to live in any prescribed fashion," she says. "Benjamin and I have always thought that if we like a particular object, it will find its place among the





"ONE SHOULD LIVE WITH THE THINGS ONE LOVES."



LEFT: Late-18th-century Japanese figures are in the master bedroom before a painting by Florence Derive. On either side are wrought iron sculptures, *Guardians*, by Luca Pizzorno. The polychrome horse is a mid-18th-century child's toy chest. Houlès drapery trim and tiebacks. "Their collections are constantly changing," says Molyneux. ABOVE: A painting from the circle of Fantin-Latour is grouped with a 1930s Italian walnut chest, a framed autograph by Alfred Hitchcock and a 19th-century bronze rabbit. The soldier sculpture is by Germaine Richier.

other things we love. After a while, though, we decided someone had to help us sort out the chaos. We made a beeline for Juan Pablo Molyneux, because we thought that with his flair for blending the grand with the mundane, he would be able to cope with our rather anarchic attitudes."

Elegantly contained by Molyneux's classical, but by no means staid, décor, the young couple's apartment almost overflows with the diversity of its furniture, paintings and objects. While English and French Pop art have a strong presence on the walls, ancient and modern pieces of furniture vie with European and Oriental sculpture for attention. No sooner has one taken in a pair of late-eighteenth-century French chairs in the living room, for example, than one is aware of the curious thirties Korean jar that stands between them.

Similarly, in the master bedroom, Pierre Chareau's sober leather armchairs contrast sharply with bristling contemporary sculptures by Luca Pizzorno and the sumptuous seventeenth-century silk brocade covering the bed. Yet the variety never jars. A very sure eye has been at work, placing objects so that they do not

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AN AMERICAN BEAUTY

BUILDING ON TRADITION IN BETHESDA, MARYLAND

For several years, whenever a Washington, D.C.–area couple drove past a certain corner house in Bethesda, Maryland, the following dialogue would ensue. The wife would say, "That's a beautiful piece of property." And her husband would patiently reply, "It is, honey, but there are people living on it."

The day came at last when the house, with its rustic setting of white oaks and maples, was available, and the pair snapped it up. They then had it demolished to clear the way for the house they had been envisioning. Yet more than twelve frustrating months later the building site was still bare, and a succession of disagreements with their architect over the design had turned their dream into something of a nightmare. As the wife tells the story, they had given up on the house ever becoming a reality. But that was before they met Thomas Pheasant.

The Washington-based interior designer found them another architect, Brian McCarthy, of Bennett Frank McCarthy Architects, and together they drew up plans for a residence that connected with the clients' aspirations and—as Pheasant puts it—"got them



"The clients love stone and shingles—those materials became the building blocks, so to speak, for the house," designer Thomas Pheasant says of the Bethesda, Maryland, residence he collaborated on with architect Brian McCarthy. ABOVE: A tower punctuates the façade.

OPPOSITE: "The Castle commode that I created for the entrance hall is all of the ideas of the house rolled into one—it's whimsical, classical and simple at the same time." The mahogany-framed mirror dates to the 1930s. Chair mohair from Donghia. Odegard rug.

Interior Design by Thomas Pheasant/Architecture by Bennett Frank McCarthy Architects
Text by Roland Flamini/Photography by Durston Saylor





"The wife likes to experiment with new ideas, so I had unusual laced-up chairs made for the living room," says Pheasant. The light-filled space looks out to the rear garden. Christopher Norman floor lamps. Larsen sofa and wing chair fabric. Celadon chair fabric, Manuel Canovas.


Pissarro



RIGHT: "The library is situated in the most remote part of the L-shaped structure; the husband asked for a true retreat." *Ambos Mundos V*, 1998, by Rocio Rodriguez hangs against the built-in pine bookshelves. Floor lamp from Holly Hunt. Sofa and chair fabric, Bergamo. Stark carpet.

romantically involved in the project." By early 1998 the couple and their four children were settled into a newly completed, rambling stone-and-shingle house. The wife, an antitrust lawyer, gives Pheasant full credit for rekindling their fires and guiding the undertaking to a successful conclusion. "Tom remotivated us," she says. "It had stopped being fun, and he brought our enthusiasm back. And we're very happy with the result."

That result is vintage Pheasant—simple, uncluttered, low-key elegance. He creates harmony that is lean without looking unfinished. His approach is rooted in the idea that less is more—provided the less is good and in the right place to bring about the desired aesthetic flow.

In the spacious living room, the eye travels effortlessly from a pair of tufted wing chairs flanking the fireplace to the long sofa facing them to a set of Pheasant's version of lyreback chairs (the couple opted to leave their past behind and not bring any of their old furniture with them; he designed most of the pieces in their new house). It somehow seems right that the walls, painted a cool, pale green, should be bare except for a quartet of oil paintings of a pomegranate by Brad Durham over the mantelpiece, with the rest left to the architectural details to which Pheasant always pays great attention.

The clients "were very clear about what they had in mind," the designer points out. "There wasn't a lot of hand holding, which is unusual in my line of work. They're both professionals, and they treated me as one as well." What the couple asked for was "a family home," says the wife. "In Washington they build with brick, but I'm from New England, and I wanted a stone house to remind me of the ones on Nantucket. Also, my husband likes to sit on the porch, so we had to have one."

When necessary, they were equally clear about what they didn't want. For example, the wife was emphatically against having the main staircase be visible from the entrance to the house. "If visitors see the stairs in front of them when they come in, it seems I'm inviting them up to my bedroom, which I'm not," she explains. "This isn't the nineteenth century, when the reception rooms were on the second floor. Upstairs is private." Pheasant found the solution in architectural history. He created a stairwell in a Norman-style tower, much the way stairs were once positioned in castles and châteaus.

But the tower turned out to be more than the answer to a problem. "I began to see the house as a modern family castle," says Pheasant. "I had this influence in my head, and it became our theme." He designed embrasure-like windows that were tall and narrow, and black iron light fixtures recalling, though in reduced size, the hanging wheels blazing with candles that would come crashing down in Errol Flynn movies. The castle motif is repeated on a mahogany com-

OPPOSITE: "Although the dining room is the most formal area in the layout, we did it with a light touch," explains Pheasant. "We used strong scale but kept it open and bright." The untitled silver gelatin prints are by Colby Caldwell. Chairback fabric from Manuel Canovas.





THE RESULT IS VINTAGE PHEASANT—SIMPLE, UNCLUTTERED, LOW-KEY ELEGANCE. HE CREATES HARMONY.

"One of the first things the wife told me was that they wanted well-detailed rooms, not drywall boxes," recalls Pheasant (left). BELOW: Arches break up the second-floor hall. "I always segment long spaces." Art Déco chairs face a window seat. Clarence House check. Stark carpet.

"Much like the big houses the clients admire in New England, theirs is large yet has lots of entertaining little spaces and interesting elements to catch the eye." OPPOSITE: A panel of wool damask, from Decorators Walk, is draped over the headboard in the master bedroom.

mode Pheasant made for the entrance hall: Its top has a raised, crenellated border, and the same squared notches are used as trim on draperies and pelmets.

The husband, who is the president of an economic consulting firm, can get away from it all in the library, where his growing collection of first editions fills the bookshelves. A large abstract canvas by Cuban American artist Rocio Rodriguez hangs against the shelves; behind the floor-to-ceiling pine paneling are housed the elaborate entertainment system and the computer. There is also a deep and comfortable chocolate-colored sofa and armchairs.

The room that comes closest to being the wife's retreat is the master bedroom. Damask is draped over the upholstered headboard; it is a rich contrast to the neutral hues that define the room. Two Pheasant-designed mahogany chests with fifteen small drawers serve as night tables.

The wife also wanted a large, airy kitchen, because "everyone always seems to congregate there," she says. Pheasant laid out a sizable area combining tradition and state-of-the-art technology. In the bay window at one end is a round mahogany pedestal table that seats six, where the whole family frequently meets for meals (the house also has a formal dining room). Light streams in from the windows and from a skylight.

Inside the dome over the table, Thomas Pheasant inscribed in gold an observation by G. K. Chesterton, which he believed his clients would appreciate. They, in turn, feel it describes his own approach to designing. It says: "A thing constructed can only be loved after it is constructed; but a thing created is loved before it exists." □





SEASIDE SANCTUARY

THE THREE SISTERS BEHIND WATHNE AT THEIR HOME ON NANTUCKET

Architectural and Interior Design by J. Gwynne Thorsen
Text by Cynthia Zarin/Photography by Peter Vanderwarker







The sisters who own the Wathne chain of clothing and accessories stores asked designer J. Gwynne Thorsen to build them a retreat on Nantucket. ABOVE: From left, Soffia, Berge and Thorunn Wathne stand by a garden gate. LEFT: The entrance façade features a pergola covered with New Dawn roses.

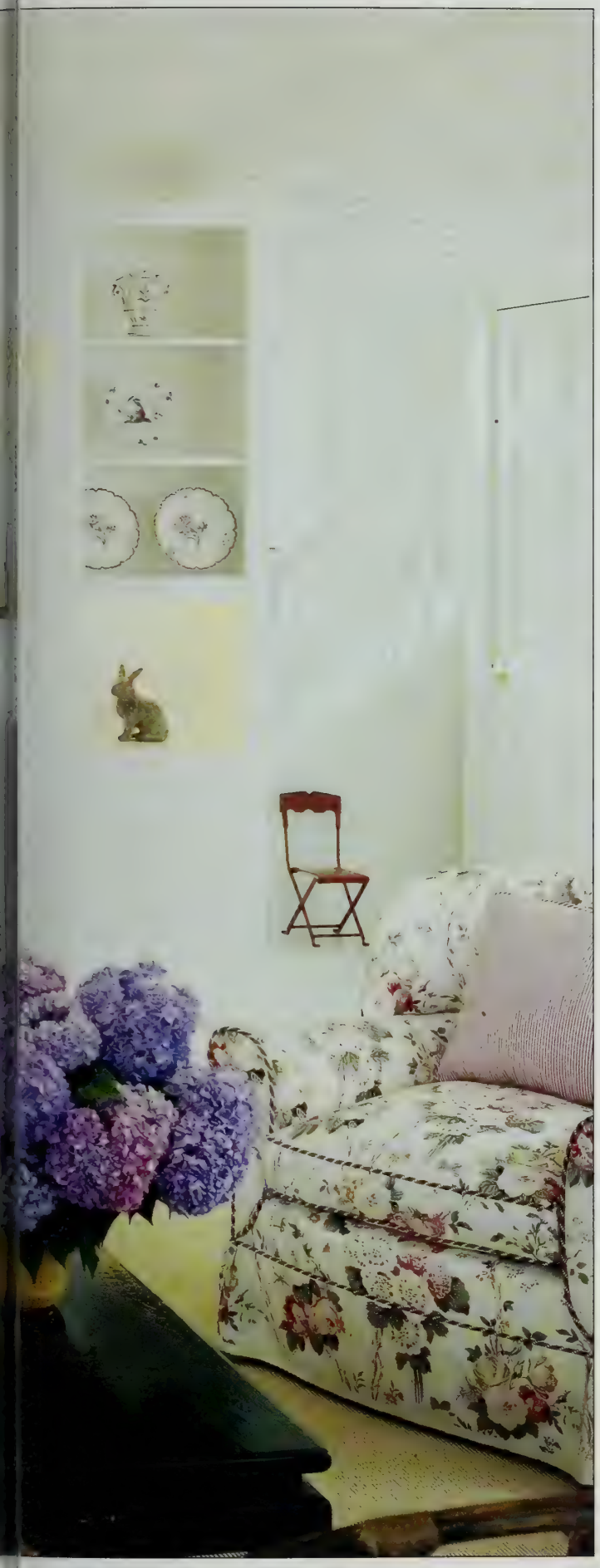
A fish keeping company with a crown is the logo of Wathne, the New York–based purveyor of apparel and accessories for *la vie sportive*, owned by the Icelandic Wathne sisters, Soffia, Berge and Thorunn. Their passion is fly-fishing (hence the fish). The Wathnes' mother, also named Soffia, is the sister of Iceland's prime minister, Johann Hafstein, and on their father's side they are descendants of King Harold Fairhair of Norway (hence the crown).

When they first sailed into Nantucket Harbor on their sloop, *Outrageous*, they fell in love. "Nantucket reminded us a little of the landscape of our childhoods," says Thorunn Wathne. "The island was built by whalers, and Iceland was settled by the maritime industry."

For several years they stayed on their boat, which they docked in the harbor, but eventually they began to look for property. "This was in the mid-eighties," Soffia Wathne remembers, "and there was very little available. You had to wait for someone to die! But then, when we had almost given up hope, we found a parcel we adored, with views of Coatue and Great Point. We had just won the Swann regatta, and we handed the cup over to the designer, Gwynne Thorsen, who's a longtime summer resident, and asked him to build a house around it."

They christened the result-





LEFT: An oil by Ben Austrian, which introduces the living room's rabbit theme, hangs above the mantel. The child's chair is from Richard Mulligan Sunset Cottage. Cowtan & Tout chintz. Pillow and ottoman fabrics, Brunschwig & Fils. Patterson, Flynn & Martin carpet.



"The most significant challenge of the project was to create a residence with four master suites, each with a fireplace, a view and outdoor access," says Thorsen. ABOVE: Robert Jackson painted the dining room's Swedish-style chairs and wood floor. Kravet cushion fabric.

ing 4,200-square-foot shingled house Three Terns, after the shorebirds that traverse the globe every year. The roaming birds also suggest the sisters themselves, who in addition to New York apartments—all in the same building—have a farm in Iceland and a house in the Florida Keys and frequently can be found in places as diverse as Scotland and Mongolia, where they go fly-fishing.

The most striking feature of the residence is its quartet of master suites: one for each sister and a guest suite, which is often occupied by their mother, who travels with her daughters and shares their sporting interests. The sisters' suites include the two on the second floor, which are reached by their own set of stairs, and one that opens directly onto the cutting garden through a separate entrance bordered by hydrangeas. While the fabrics used in the suites vary (a ferny chintz in an upstairs suite, a hummingbird chintz in the guest suite), every room has a custom-made canopy bed, hand-painted with the Wathnes' own designs. The sisters have loved canopy beds since they were children. "The beds are cozy, luxurious and add to the feeling of privacy," explains Soffia Wathne.

Each of their suites has a matching miniature bed to accommodate one of the three dogs—two teacup poodles and a Maltese—who circulate among the rooms: Every summer season they occupy a different suite. "Be-





Three of the suites are used by the sisters on a rotating basis. LEFT: Displayed in the bedroom of the upstairs tern suite are 18th- and 19th-century dog portraits. RIGHT: "Dutch doors allow a view from the kitchen, at the south, through the house to the ocean," says Thorsen.

fore Daffodil Festival weekend in April," Berge Wathne says, "we move all our things. It's fun. Each room has a different view and atmosphere."

Downstairs, the living room dazzles on clear summer days. Although the house was built along an axis, with Dutch doors at either end to let the light through, it is "the most un-Palladian house you can imagine," according to Thorunn Wathne. "The house is informal and very transparent. We used white throughout."

"And dark rose," Berge Wathne adds. "In the living room, the red-striped oxford pillows give a feeling of pink, but there is no pink. And the background of all the chintzes in the house is white."

"That was important," says Thorunn Wathne. "We didn't want the old, antique look. We wanted something clean."

At one end of the living room, the mantel is home port for the Wathnes' extensive collection of Nantucket baskets and porcelain, wood and bronze rabbits. A painting of three brown hares claims the space above. "We have rabbits everywhere," Thorunn Wathne says with a laugh, "so it seemed right to remark it. The garden does have wire netting, but otherwise, I think we're the only

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LEFT: The red hummingbird suite, also on the second floor, opens to a private balcony. A pair of hand-colored 18th-century botanical prints are near the banquette. Old World Weavers chintz. Cowtan & Tout canopy lining. Pinstripe pillow fabric, Brunschwig & Fils.


"NANTUCKET TAKES ME OUT OF TIME.
I SIT ON THE VERANDA, AND IT
COULD BE ONE HUNDRED YEARS AGO."

MISSION HILLS REVISION



A DESIGNER RETURNS AFTER TWENTY-FIVE YEARS TO REFRESH A FRENCH-STYLE KANSAS RESIDENCE



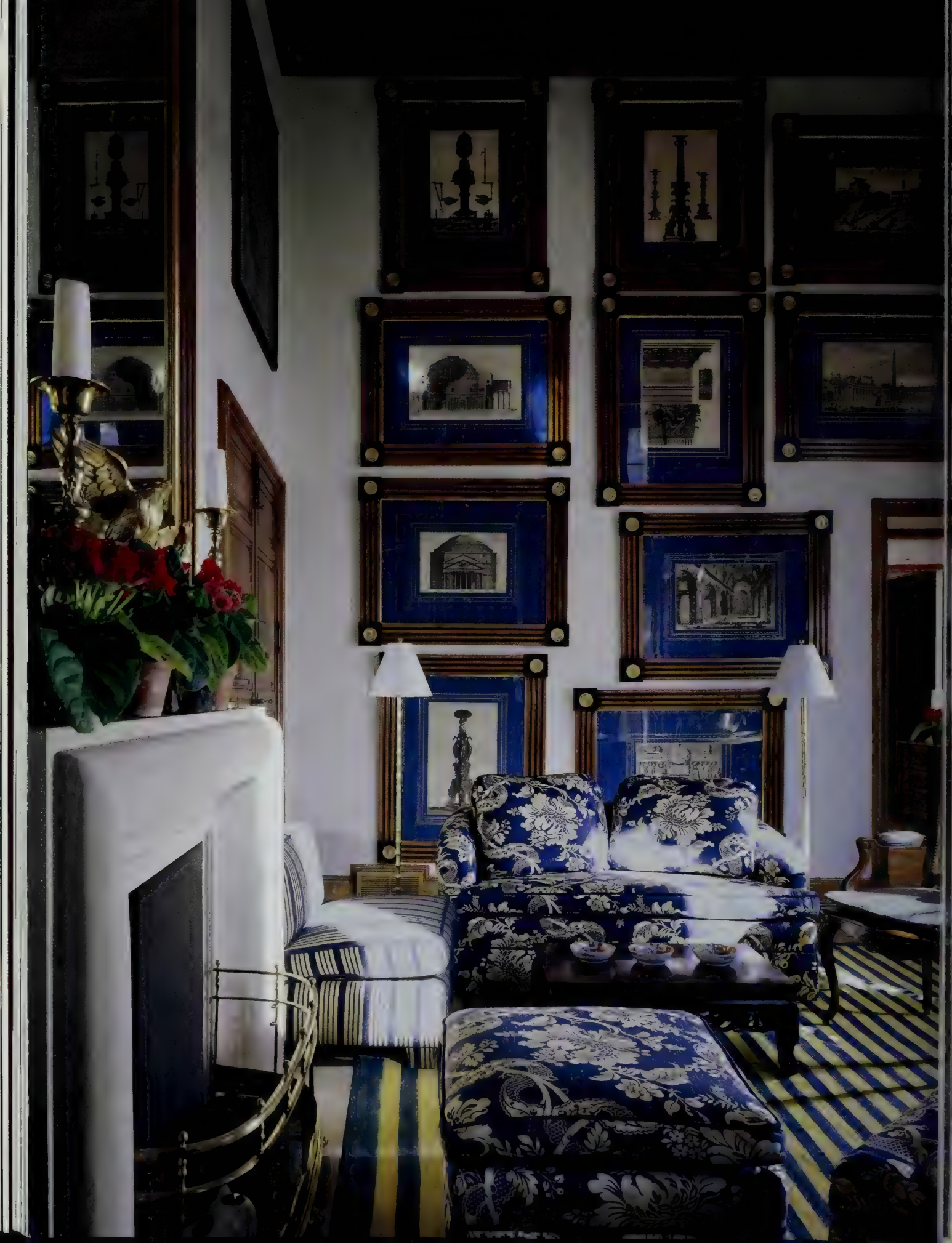
Interior Design by Thomas Britt, ASID
Text by Nicholas Shrady
Photography by Jaime Ardiles-Arce

Nearly twenty-five years had passed since Thomas Britt had first tried his hand at decorating an elegant French-style house in Mission Hills, Kansas, when the owners invited the New York–based designer back for a repeat performance. After close to a quarter of a century, there were fabrics to be changed, walls to be painted, draperies to be rehung and new space allotted for a bit of art and artifice. It was time, in short, for a face-lift. "To return to a project after so many years is a luxury," Britt says. "We've managed to achieve a sense of continuity. The difference in the interior between my original intervention and this most recent contribution is not so much one of dramatic change as of gradual evolution."

In truth, the clients were pleasantly surprised at just how little their tastes had changed over the years and how timeless Britt's original décor had proven to be. "We didn't want to change any of the furniture, or the layout, or the colors," insists the wife. "We merely wanted to give the interior a breath of fresh air and, at the same time, make it a bit more rustic. As the years go by, my husband and I are finding that we're becoming less formal rather than more so. I don't think our tastes have changed, just our mood."

Imbuing a classic eighteenth- and nineteenth-century-French-style interior replete with Louis XV and Louis XVI–style furniture, Directoire details and a good

Designer Thomas Britt was asked to bring a more rustic flavor to a house in Mission Hills, Kansas, that he had decorated nearly 25 years before. In the family room, he raised the ceiling and added windows above the French doors to accentuate views of the garden.





ABOVE: Britt retained many of the furnishings from his original decoration of the house, including the dining room's Louis XV–style walnut chairs and Louis XV armoire and the Louis XVI–style fruitwood dining table. The striped silk wallcovering is from Jim Thompson.

OPPOSITE: "The clients love a stark blue-and-white look, just as their Palm Beach residence is black and white," says the designer. He recovered furniture in the family room with blue-and-white fabrics, such as a Clarence House flowered damask and striped chenille.

measure of silk and marble with a more countrified air may sound somewhat easier than it actually is, Britt maintains. He resisted the impulse to simply clutter up the rooms with a host of rustic furniture and effects and focused instead on a series of subtle, less intrusive details that nonetheless clearly evoke a more rural aesthetic. He had all of the walls in the house (save those in the kitchen) finished in a rough white plaster. Timber beams were added to the hallway and the dining room and, along with the original beams in the living room, were stained and then painted in a rich *faux-bois* motif. The designer spread antique dhurrie rugs across the hardwood floors and covered sofas and chairs, love seats and ottomans, in damask and chenille in solids, stripes and patterns of blue and white. Taken separately, these changes may not appear to amount to much, but together they mark a distinct shift. "My clients wanted to have a touch of the rustic without losing the beauty and proportions of a more formal setting," says Britt. "It required a delicate balance, but I think we've succeeded in achieving it."

Where he did insist on a more substantive change was in the family room. "The space was cramped and weighed down by a low ceiling," he recalls. "We had to be drastic." The designer opened up the ceiling, extended the exterior wall farther out toward an expansive terrace and set an additional row of windows above a series of French doors. To emphasize the new dimensions of the room, two enormous mirrors of Britt's own design were hung on opposite walls. A sofa was added, as well as a number of comfortable chairs and a long, nineteenth-century Chinese bench that serves as a low table. The sets of doors flanking the fireplace and on the opposite wall are copies of Directoire doors, the originals of which open onto the living and dining rooms and were acquired during Britt's first





"My task was to interpret my clients' new mood," Britt notes. He contrasted such antiques as the 18th-century *bibliothèque* in the living room with the less formal dhurrie rug and rough white plaster walls. Jim Thompson silk on sofa, ottoman and pillows.



IC WOMAN GOING OUT IN THE EVENING WITHOUT LIPSTICK."





LEFT: Britt united the master bedroom's design with that of the rest of the house through his use of similar mahogany picture frames, French antiques, such as a Louis XV commode, and bold blue-and-white fabrics brightened with occasional splashes of red.

"I think the three of us have always worked so well together because we have a past and a place in common," Britt, a Kansas City native, says of his collaboration with the Mission Hills couple. ABOVE: The The house's French country architecture is echoed by the décor inside.

design. Filling a wall from floor to twenty-foot ceiling are a series of exquisite engravings by Piranesi.

As in the rest of the house, all of the living room's upholstery fabrics, draperies, pillows and rugs are in varying shades of blue and white. "The clients simply love a strict blue-and-white color scheme," Britt says, "but I finally managed to persuade the wife to introduce a bit more color when I explained that only allowing blue and white was rather like a chic woman—and she is one—going out in the evening without lipstick. At last she saw my point, and we placed vases full of red flowers here and there for effect."

That Britt and his clients retained many of the antiques from the previous design for the house's makeover is perhaps the best proof of the efficacy of buying furniture and objects that defy trends and stand the test of time. The dining room's Louis XV walnut armoire and the singular eighteenth-century French painted *bibliothèque* in the living room (once part of the Cooper-Hewitt collection) survive from Britt's first commission and are examples of the kind of antiques that provide an interior with substance. "I've learned a great deal in twenty-five years," says Britt, "but it's also nice to see that my eye for composition, color and fine antiques has remained constant."

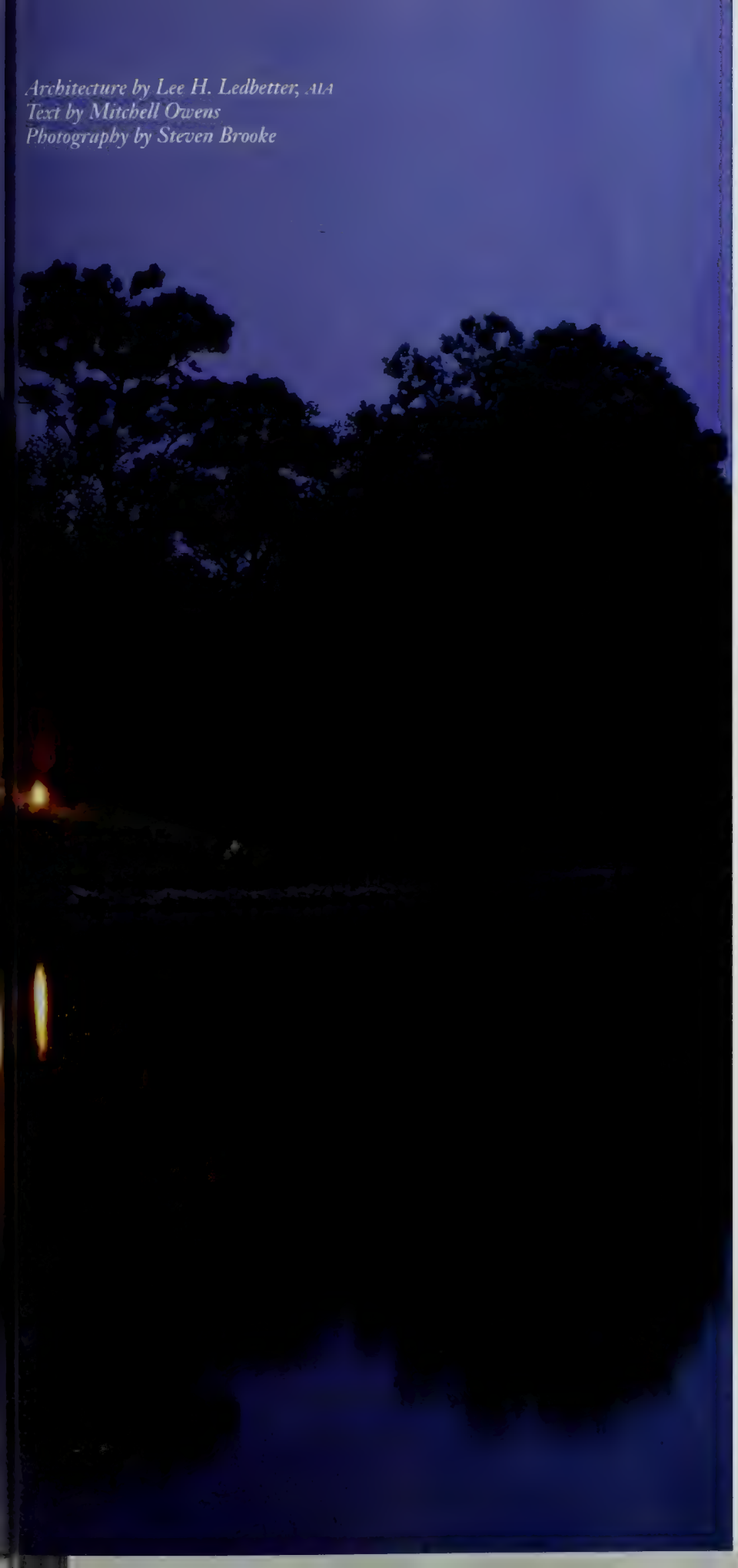
Which means, of course, that when Thomas Britt is called back to the house in Mission Hills in another twenty-five years, all that will be necessary will be a fresh coat of paint, a renewal of fabrics and the designer's sure grasp of his clients' changing mood. □

BRIO ON THE BAYOU

A MODERN EDGE FOR AN ARTIST'S RESIDENCE NEAR NEW ORLEANS



Architecture by Lee H. Ledbetter, AIA
Text by Mitchell Owens
Photography by Steven Brooke



Some houses are exemplars of curb appeal, designed to elicit a gasp of admiration from those who drive by. The most dramatic way to approach George Dunbar's house, however, is by boat, setting sail from Lake Pontchartrain and heading down Bayou Bonfouca, a wide coffee-colored tributary of briny water that cuts through the marshes north of New Orleans. Egrets and herons burst into flight, and bands of nutrias—beaverlike rodents that were a mainstay of Louisiana's once fabled fur industry—paddle from shore to shore. It isn't long before the house comes into sight, its square-columned gallery and high-hat roofline crowning its small contoured peninsula like an ancien régime pavilion.

"It's like one of the temples at Stowe, or maybe the Jefferson Memorial," says its creator, Lee H. Ledbetter, a New Orleans–based architect. Those Neoclassical precedents aside, the Dunbar house is gently but resolutely modern—after all, Ledbetter's heroes are the 1960s decorator Billy Baldwin and the modernist architect Louis I. Kahn. Simple and sleek, it broadcasts just enough vernacular grace notes to indicate that although the owner's and architect's tastes are twenty-first century in tone, their reference points are happily down-home.

A renowned artist whose works are in the collections of the New Orleans Museum of Art and the British Museum, George Dunbar grew up in southern Louisiana and is an ardent champion of the mysterious allure of the place, which is as much water as it is earth. "It's an acquired taste," admits the painter, who has lived in the suburban town of Slidell since the 1950s. "It's not like mountains, which bowl you over immediately. Here, the landscape creeps up on you until one morning, you wake up totally addicted: The textures change through-

"It's a contemporary interpretation of the West Indies–influenced architecture that's common to Louisiana," architect Lee H. Ledbetter says of the residence he designed for artist George Dunbar north of New Orleans. The site "begged for greater proportions," says Ledbetter, who installed 11-foot doors and exaggerated the roof pitch.



Ledbetter used travertine marble for the floors and brick and plaster for the walls in the living/dining room, which is furnished with a pair of glass-and-chrome low tables and a leather-and-chrome bench that Dunbar designed in the 1950s. The artist's 1998 work *Coin du Lestin* is over the fireplace.





out the year; the colors shift; the water flows in and out, fast or slow. It's subtle and, eventually, quite hypnotic." Then there is the parade of wildlife, some of it vaguely menacing. "There are lots of alligators," he says.

Dunbar once lived across the water from the peninsula, in a contemporary villa he helped design as a young husband and father. Not long ago, however, he found himself single, his children grown—his daughter, Nina, is an artist as well—and the family house inappropriate for his altered lifestyle. And in retrospect, not very practical. "For one, it was large. And for another, it had a flat roof, which we associate with young architects just getting out of school," says Dunbar, who has guest lectured in the architecture department of Tulane University, with a chuckle. "Unfortunately, we have so much rainfall here that it wasn't necessarily successful." This time around he was determined to build a house that possessed stylistic roots, specifically in the steep-roofed Creole houses that dominated farms and plantations before the Civil War. It would not, however, be a nostalgic riff on antebellum days.

"A lot of people in this part of the country want houses that are reproductions," says Ledbetter, a student of Mi-





LEFT: A wall of French doors allows expansive views of the bayou. An antebellum pier glass "continues the theme throughout of contemporary architectural treatments juxtaposed with vintage furnishings," Ledbetter notes. The dining table is by Le Corbusier.

ABOVE: In the master bedroom are an Eames chair and ottoman. Over the bed is a work by Dunbar; the oil near it is by Franz Kline; above the chest is a painting by Dunbar's daughter, Nina. BELOW: The rear patio has an infinity-edge lap pool, curved to follow the bend in the site.



chael Graves's and a former associate of Robert A. M. Stern's. His recent projects include everything from the renovation of the old main library at Loyola University to revamping a historic New Orleans residence to serve as the group home for last season's edition of MTV's *The Real World*. The Dunbar commission, however, was the first house the firm built from the ground up. "George wanted it to have a regional influence, but abstracted. And he was adamant from the beginning that its scale had to respond to the site."

The client had owned the diamond-shape peninsula for years, working out of a small studio and transforming the scrubby, spongy property into a garden that, Ledbetter says, "has a Japanese character, even though most of its plants are native." It is a tailored wilderness, with the artful panache of the flora on a coromandel screen, thick with palmettos and wild irises, spider lilies and live oaks (so called because the trees hang on to their leaves throughout the winter). "I approached the gardens the way Frank Lloyd Wright always approached a house," the artist explains. "He said you don't want to use materials found more than a certain distance from the building site, so I didn't want

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HOTELS

COTTON HOUSE

THE DISCREET CHARMS OF MUSTIQUE'S EXCLUSIVE RESORT





ABOVE: The cottages and villas of Cotton House, a 13-acre resort on Mustique, in St. Vincent and the Grenadines. The structures—some of which were created by the late English set designer Oliver Messel—are clustered around a historic sugar mill. RIGHT: The mini spa is located near the beachfront.

The island of Mustique floats like a small jade pendant on the Caribbean necklace known as the northern Grenadines. It is three miles long and half as wide, a diminutive haven of wooded valleys and coral beaches. Europeans dropped anchor there in the first half of the eighteenth century, to cultivate sugarcane in the valleys. At one time Mustique supported seven sugar plantations, but their proprietors abandoned the island when the sugar beet was introduced in Europe. The plantations reverted to jungle, and Mustique drowsed for another hundred years.

In 1959 a Scottish nobleman acquired the island for the unprincely sum of sixty-six thousand dollars. For several years Colin Tennant, now Lord Glenconner, whose forebears had invented powdered bleach and amassed significant holdings in Trinidad, lived a relatively modest existence on Mustique. He took up residence in a small locally built house and grew coconut palms and sea island cotton. On the occasion of the marriage of his friend Princess Margaret to Antony Armstrong-Jones, however, Tennant fashioned a wedding gift out of ten acres overlooking the electric-blue Caribbean—and several years later, in 1968, he formed the Mustique Company, with the aim of developing the island as a small colony of his peers. He began selling lots and conceived Cotton House, an eight-room hotel comprising several buildings on the grounds of one former sugar plantation.

To design the hotel, Tennant recruited Oliver Messel, an uncle of Armstrong-Jones's who is perhaps better remembered for the costumes and sets he created for the Royal Opera and the Royal Shakespeare Company. Somewhere around this time Mustique's public profile evolved from virtually nonexistent to that of a playground for the so-called jet set—an airstrip

Interior Design by Designers' Choice and Chapman Design Group/Text by Peter Haldeman/Photography by Dan Forer







THE HUB OF THE GREAT HOUSE IS THE GREAT ROOM, A COMMODIOUS AND COMFORTABLE SPACE WITH A HIGH BEAM CEILING.



ABOVE: Bronze-and-glass hurricane lamps illuminate the tables in the restaurant, where Caribbean delicacies are served. "We retained the plantation-house feel of the space," says Carew, "and added bright fabrics and romantic lighting." The tableware was made on Barbados.

was installed in 1969. It may have had something to do with Les Jolies Eaux, the four-bedroom villa that Oliver Messel built for Princess Margaret, who quickly acquired a reputation for her parties there. Or possibly it was the arrival of Mick Jagger, who came to the island in 1972 and who (with Bianca) bought a beach cottage the following year.

Whatever the origins of Mustique's notoriety, its present-day denizens insist the flashy image is overblown. "If people are together in a small remote place without any entertainment, they make their own entertainment," maintains Brian Alexander, a Briton who has served as managing director of the Mustique Company since 1979. "I don't think it was quite as wild as the media made out."

Since its formation by Tennant, the Mustique Company has regulated the island's growth, successfully fending off the sort of commercialism that has spoiled other Caribbean outposts. Electricity and fresh water and a network of roads were introduced without demolishing Mustique's natural resources, and a residential building limit restricts the number of villas on the island to one hundred and twenty. There are now eighty-nine villas, ranging in character from the Indonesian-style domain dreamed up by another En-

LEFT: The Great Room—in a former cotton barn—serves as the resort's central meeting place. Aubrey Carew and Charles Brooks, of Designers' Choice, restored the original Messel décor and painted the stone walls coral. The settee and armchair were made on St. Vincent.



ABOVE: An 18th-century sugar mill, including remnants of the sugar pan building, is at the heart of the resort. Built from coral stone, the tower now houses a boutique. Baliceau House, in the background, includes four rooms designed by Messel.

glish rocker to an American fashion tycoon's recently completed manor, which local critics are calling Versailles. (Confidentiality is now the custom concerning celebrity residents.) Cotton House has also been judiciously developed by the Mustique Company: Its eight rooms have grown to twenty, but the plantation's old barn and sugar mill survive. The soul of the hotel, like that of the island itself, endures.

"For most people Cotton House is the first stop on the island," says Grace Leo-Andrieu, of GLA International, the Paris-based management company that has overseen the resort for the past three years. "It has to be a showcase. Not chichi, but a simple and chic quality operation."

The resort sprawls across thirteen acres of palms and greensward between the blue sweeps of Endeavor Bay in the Caribbean and L'Anse-coy Bay on the Atlantic side. The prevailing architectural mode might be called British Colonial West Indian—a scattering of wood and stone pavilions, almost Georgian in their symmetry, with pitched roofs shading prominent balconies and verandas. The heart of the place is the restored barn, a rambling veranda-wrapped affair called the Great House. One veranda overlooks the sea and serves as the outdoor dining room; another, facing a small lily pond, is known as the ci-

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RIGHT: Coutinot House—another Messel original—was renovated by the Toronto firm Chapman Design Group. In the master suite, mosquito netting encloses the wrought iron bed. The Pierce Martin night tables are made of wicker and bamboo with bone knobs.







The poolhouse overlooks L'Ansecoy Bay and the Atlantic. "It's on a hilltop, twelve sets of stairs from the main house," says Carew, "so guests love to come up at sunset and enjoy the view." The wicker chairs and the low tables were made locally.

HISTORIC ARCHITECTURE

COUNTRY ESTATES BY DAVID ADLER

REVISITING THE CHICAGO ARCHITECT'S GREAT HOUSES BUILT BETWEEN THE WARS

By Stephen M. Salny



EZRA STOLLER ©ESTO



Clark House, 1930

Renowned for designing elegantly symmetrical great houses, architect David Adler arranged the rear façade of Celia Tobin Clark's House-on-Hill (left) to display ordered half-timbered oak with brick nogging. The estate was on nearly 400 acres in Hillsborough, California.

Prominent among the disciples of Richard Morris Hunt, the first American to attend the Ecole des Beaux-Arts in Paris, was Milwaukee native David Adler (1882–1949). Like Hunt, Adler designed classically elegant houses for America's first families during the gilded age of American society, constructing forty-five residences, including eight town houses, over nearly four decades. Although he was best known in the Chicago area, eighteen of his houses were built in other places, such as California, Massachusetts, New York, Texas and British Columbia.

Born to affluence, Adler stood to inherit a family clothing business. However, his interest was in design. At Princeton University his curriculum included courses in architecture, and, while still an undergraduate, he designed the front elevation of the remodeled Charter Club, a university eating club to which he belonged. A classically arranged Georgian building, the Charter Club presaged the distinguished oeuvre that was to follow.

After graduating from Princeton in 1904, Adler first enrolled at the Polytechnikum in Munich. By 1908 he was accepted to the Ecole des Beaux-Arts, where his design sensibilities of symmetry, balance and proportion were advanced. But he never completed his studies, and instead Adler moved to Chicago, where he apprenticed in the office of Howard Van Doren Shaw, a devotee of the Arts and Crafts Movement.

Shaw (1869–1926) was active on the North Shore of



PRINCETON UNIVERSITY LIBRARY

Below: Adler (left, in a 1904 Princeton University photograph) fitted the Clark house library with antique pine paneling, a Grinling Gibbons overmantel carving and pegged parquetry, all imported from Europe. Samuel Johnson's portrait is by Sir Joshua Reynolds.



FRED LYON



EZRA STOLLER © ESTO

Lasker House, 1925

Above: The front court of Albert D. and Flora Lasker's Mill Road Farm in Everett, Illinois (now Lake Forest), opens to the center of the U-shaped structure. Adler designed the estate to resemble 17th-century French country manors. The nearly 500-acre site hosted 26 outbuildings.

Pike House, 1916

Below: Partial to Mediterranean architecture (he designed ten similar houses), Adler, while in partnership with Henry C. Dangler, built an Italian Renaissance–style villa in Lake Forest for Charles B. and Frances Pike. The house was oriented to face the garden and Lake Michigan.

Chicago, especially in Lake Forest, where Adler would forge his reputation as the preeminent designer of country houses. Henry C. Dangler, Adler's best friend from the Ecole, also was employed in Shaw's office. The two friends did not stay long with Shaw, forming their own partnership after Adler finished designing his first house for his uncle and benefactor, Charles A. Stonehill, in the North Shore community of Glencoe in 1911. Adler constructed a Louis XIII–style building, whose symmetrical façade of pink brick and limestone trim provided an early hint of what would become a recognizable trademark.

The Adler-Dangler partnership produced sixteen houses in an eclectic range of styles, including Georgian, Louis XV and Mediterranean. Most notable was the Lake Forest villa of Charles B. and Frances Pike, designed in 1916. Adler sited the villa, with its red-tile roof, facing Lake Michigan.



MASSACHUSETTS HISTORICAL SOCIETY

The rear loggia edged a paved courtyard surrounded by tall plaster-washed brick walls. The courtyard was integrated with the house's interior, a symmetrical plan in which the library, dining room and east loggia, all on the first floor, overlooked the formal gardens and the lake.

Henry Dangler's death in 1917, before the Pike house was completed, left both a personal and professional void in Adler's life. Adler was not certified to practice architecture in Illinois. Although he was the designer, the signature on his plans had always been Dangler's. Therefore, he was forced to find an architect to replace Dangler. Robert Work, another former associate from Shaw's office, filled the bill.

Two of Adler's most ambitious commissions were un-



DAVID R. PRATT, CHICAGO ARCHITECTURAL PHOTOGRAPHING COMPANY

NSIBILITIES OF SYMMETRY AND PROPORTION WERE ADVANCED.



dertaken during the middle 1920s: Castle Hill, the monumental English manor house for Richard T. Crane, Jr., and his wife, Florence, in Ipswich, Massachusetts, and Mill Road Farm, the seventeenth-century-Norman-style farmhouse for advertising entrepreneur Albert D. Lasker and his wife, Flora, in Everett, Illinois (now Lake Forest). Castle Hill, with its pedimented entrance pavilion, balustraded hip roof and crowning cupola, was the largest residence of the ar-



Crane House, 1924

Above: Commissioned by a Chicago family, the 17th-century-English–style Castle Hill sat on 3,500 acres overlooking the Atlantic Ocean in Ipswich, Massachusetts. Right: The 63-foot-long gallery connects the east wing's living room and library with the west wing's dining room.

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Reed House, 1931

Left: Helen Shedd Reed's house in Lake Forest was Adler's most important collaboration with his sister, designer Frances Elkins. The dentiled cornice and the mantel and door casings in the living room complemented the English antiques, including a book-lined mahogany breakfront.

chitect's career and followed the architecture of seventeenth-century England. Adler's adaptation lay not only in his proficient design but also in his choice of small Holland bricks, whose pink patina softened the scale of the building, rising above a one-hundred-and-sixty-foot-wide allée of grass that undulated toward the Atlantic Ocean a half mile away.

Castle Hill's sixty-three-foot-long gallery, with its imported oak *parquet de Versailles* floor, antiqued Georgian-style paneling and generous ocean views, was also a tribute to the great houses of England. The adjacent library, furnished with antique paneling and a Grinling Gibbons overmantel carving, was particularly striking.

The Adler-designed main house for Mill Road Farm, a meticulously landscaped estate of nearly five hundred acres, was a U-shaped building consisting of a center block balanced by twin mansard-roofed wings. The house's whitewashed brick façade, tall-pitched clay-tiled roof and oeil-de-boeuf dormers perpetuated the Norman influence. Frances Elkins (1888–1953), Adler's younger sister, already an established decorator in Monterey, Cali-



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Above Right: Beyond the entrance driveway to the Reed house is the central section of the Pennsylvania Dutch–style Georgian, flanked by a pair of wings that are typical of Adler's work. Right: Black Belgian marble columns set off the spiral stair in the front hall.

Armour House, 1931

Right: Ivy-covered arcades that lead to the guesthouse and the service quarters balance the whitewashed brick structure built for Lester and Leola Armour in Lake Bluff, Illinois. Below: Federal-style arches in the vestibule frame a view of the circular drive and the elm-tree allée beyond.



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fornia, collaborated with him on the interiors. When Adler was living in Paris, brother and sister traveled together, absorbing the architectural and botanical highlights. In Europe Elkins met several avant-garde artisans, including Jean-Michel Frank and Alberto Giacometti, whom she promoted in the United States. Though Elkins furnished the Lasker place predominately in French provincial pieces, she integrated Chinese rugs, English antiques and even low tables by Frank into the décor.

By 1929, because Adler had practiced as a principal architect for ten years, he became eligible for Illinois's oral examination. He passed, received a license and dissolved his twelve-year association with Robert Work. But Adler's professional achievement was marred by personal tragedy. In May 1930 his wife, Katherine, was killed in an automobile accident while she and Adler were driving on a rain-slick road in Normandy. Adler himself sustained only minor physical injuries.

Regardless of this setback, the late 1920s through the middle 1930s resulted in the culmination of Adler's career, starting with the Cotswold-influenced home of Celia Tobin Clark in Hills-

continued on page 299



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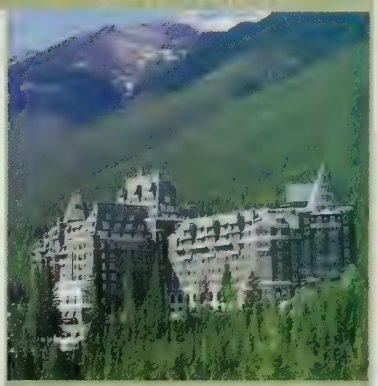


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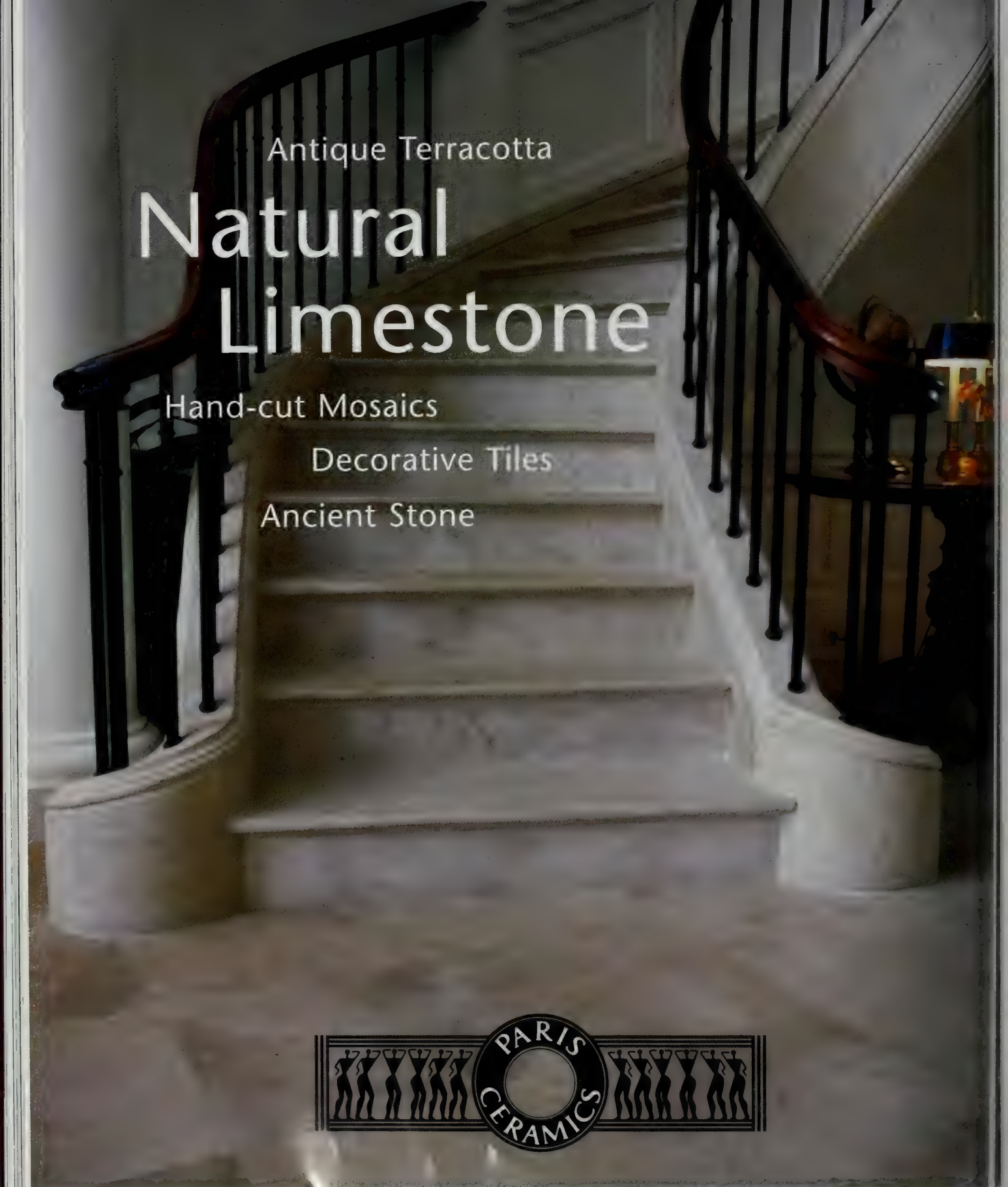
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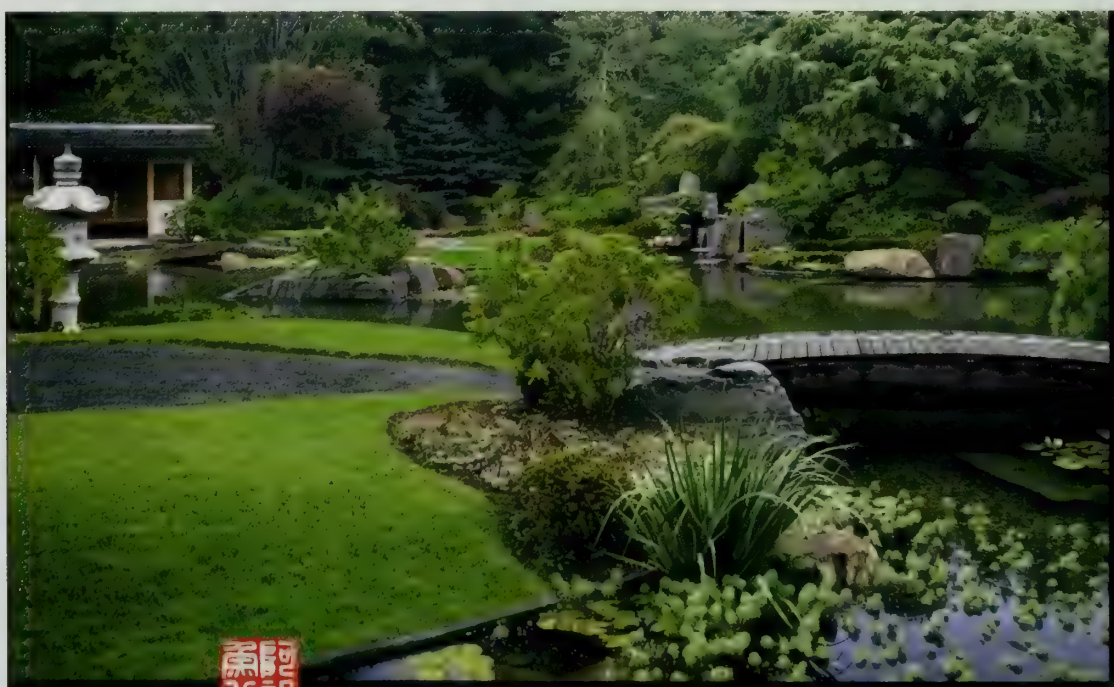
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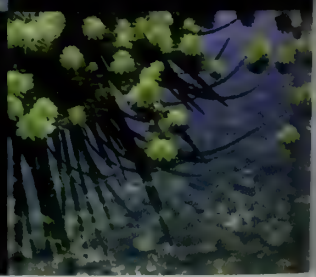
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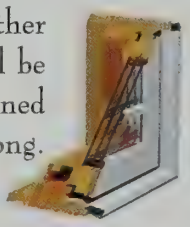


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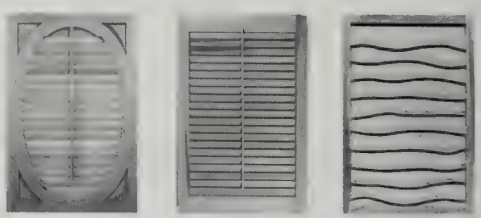
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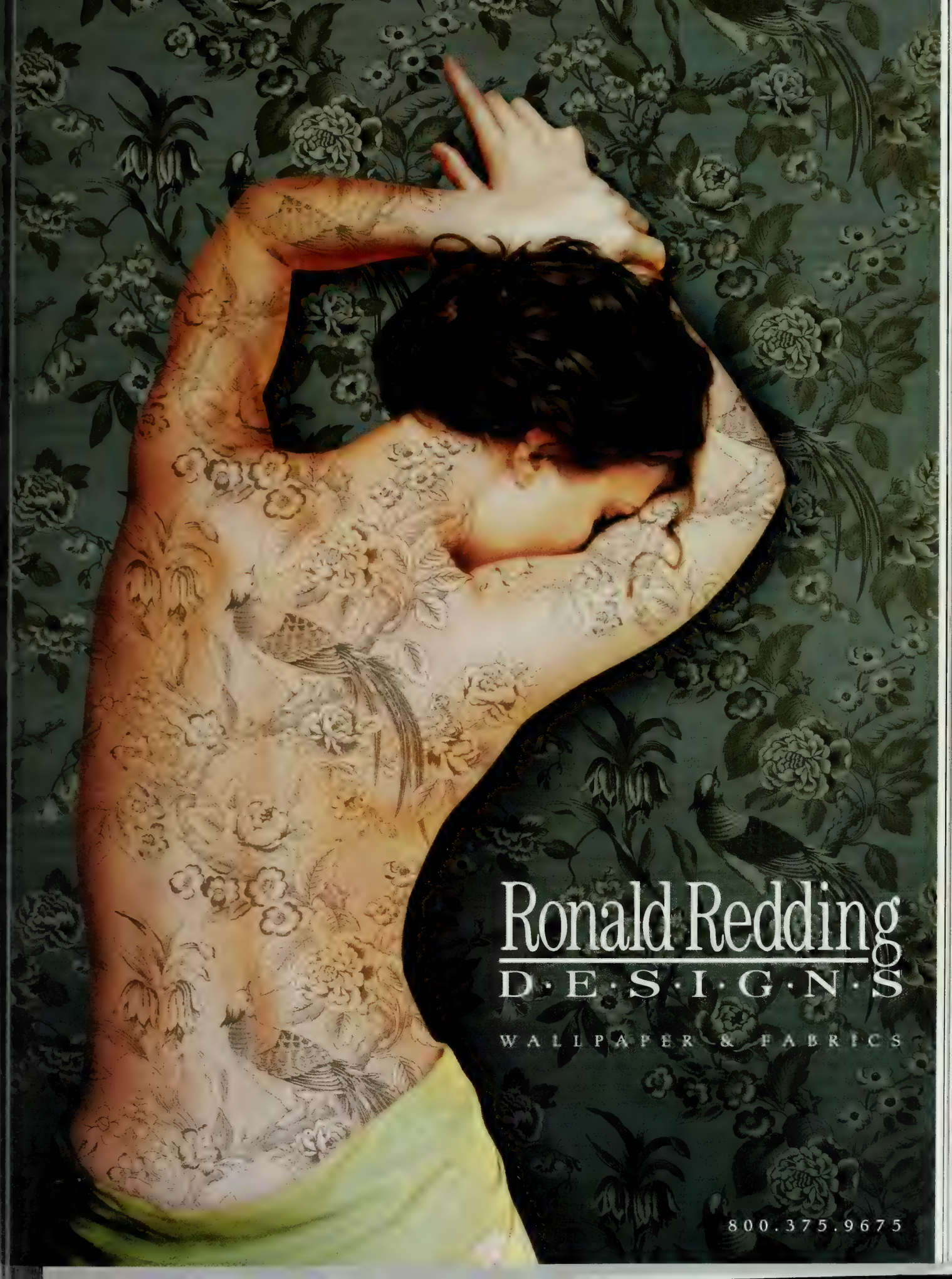
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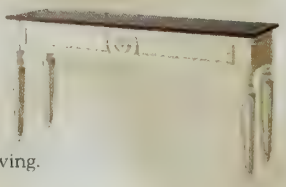
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continued from page 210

from the water of the Le Gray out the window at water."

Currents of color drift across the room. The cream handwoven rug is studded with small diamond shapes in a cool sage green; the eight-foot-long sofa is upholstered in buff cotton chenille, the two club chairs in a buff silk-and-linen weave and the low-back rolled-arm sofa in deep khaki cotton. "These are not obvious colors and textures," Hagan points out. Indeed, there's a degree of richness to each that is even further brought out by the play of light.

The room is a veritable meeting ground of reciprocities. The furnishings were chosen for their strong, graphic quality and sit well with the collection of photographs. The square limestone-and-iron low table, the big ebony mirror over the mantel, the shapely Chinese leather trunk in front of the rolled-arm sofa, and the sculptural seventeenth-century Italian chair all somehow hold to one another.

The husband's study, on the other hand, started out as something of a trouble spot. "The only challenging aspect of my relationship with Victoria, which otherwise was wonderfully synchronous, was technology," he says. "Look, I'm in the business—it's very important to me. She knew this, of course, but she had no idea to what lengths I would go," he laughs, "and initially she was taken aback by it. Speaker placement—*that* was a big battle. And there was another battle over the size of the TV and that I wanted it to be visible and not hidden inside some cabinet." The task for Hagan, then, was to make the setting all the more richly traditional. The room's original oak paneling was intact, so she designed a long, handsome rectangular oak desk in the Arts and Crafts style to complement it. And then, providentially, she found the one, right, reconciling rug—a nineteenth-century Tabriz. With its lights and darks and with an intricacy of pattern as well as coloration (it meanders through ranges of blue and stone), it's not unlike a beautiful painting.

Another distinction of the study lies in the deeper palette of the earth tones—the English oak chair is upholstered in a suede the color of graphite, and the bronze low table has an anaconda-hued leather top. On the shelves rest first-edition books on photography, and on the walls, Alfred Stieglitz's transporting photogravures of turn-of-the-century New York, such as *Terminal*, *In the New York Central Yards* and *Ferry Boat*. "Victoria's triumph here is that you can put the technology aside and feel as though you were back in another era," the husband observes.

The master suite, situated at the end of a long hall hung with photographs, is a study in stillness. Backgrounds and fabrics have all been kept light. The walls are alabaster, with a tinge of stone patterned after the balustrades of the mansion across the street. The camelback headboard is ivory cotton and linen, an upholstered chair ivory cotton and the draperies buff cotton. The room's dark woods stand out in sumptuous contrast: the oak of the 1940s French cabinets that the couple already owned, the rosewood of the Regency table and the Cuban mahogany of the English wardrobe (fitted, it goes without saying, for a television).

The master suite, situated at the end of a long hall, is a study in stillness.

"My clients had their own sense of style and made decisions easily—there's a real confidence about the way they live here," Victoria Hagan says. The wife is only too happy to return the compliment: "My husband and I have these crazy lives, and we needed our apartment to be not just comfortable and elegant but calm—not too fussy, not too complicated. And it does have what I can only describe as a powerful simplicity. It's a place we long to return to at the end of the day—it's certainly as much of a home, in all its dimensions, as I ever dreamed." □



Photo: Christopher Drew / View-1

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JAPANESE LANTERN

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hooks—and by the wrestler Fritz Von Erich, who was nicknamed Ironclaw for his skill in gripping an opponent and rendering him immobile. The structure was intended to be provocative and playful, while displaying the same mastery of wood vaulting that won Ishii acclaim for the rural Bunraku Puppet Theatre at Seiwa, on the southern island of Kyushu.

Like several other leading Japanese architects, Ishii comfortably straddles the divide between tradition and innovation, abstracting the past to meet contemporary needs. The cypress logs used for the tea house are similar to those in the national shrine of Ise Jingu,

> The roof membrane is tough enough to walk on, but it filters light in the same fashion as shoji screens.

which has been rebuilt every twenty years for the past thirteen centuries in the same archaic architectural forms. All twenty-five came from a plantation near Gifu, at the geographic heart of Japan. The roof membrane, however, which surrounds the central garden and stretches beyond the perimeter on steel ribs like an umbrella, is a synthetic material that was developed by DuPont for NASA. It is tough enough to walk on, but it filters light in the same fashion as shoji screens. Fallen pine needles evoke the flecks of wood in handmade Japanese paper.

In a culture that cherishes the short-lived beauty of cherry blossoms and the scarlet maples of fall, it is appropriate that advanced technology should hold a mirror up to nature. The roof membrane registers every shift in this volatile climate, from the sun passing behind a cloud to the drum tap of a rain shower, the soft white shroud of snow or the ghostly light of a full moon. At night, lanterns set out along the side ramp to guide visitors echo the house as its supporting columns recede into darkness, creating the illusion that the glowing interior is hovering above the ground. □

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becoming in candlelight. The drapery fabric is British, as are nearly all the materials used by Brown and Davis in this most English of American houses. Even the hand-pleated lampshades were made in England specifically for the redecoration.

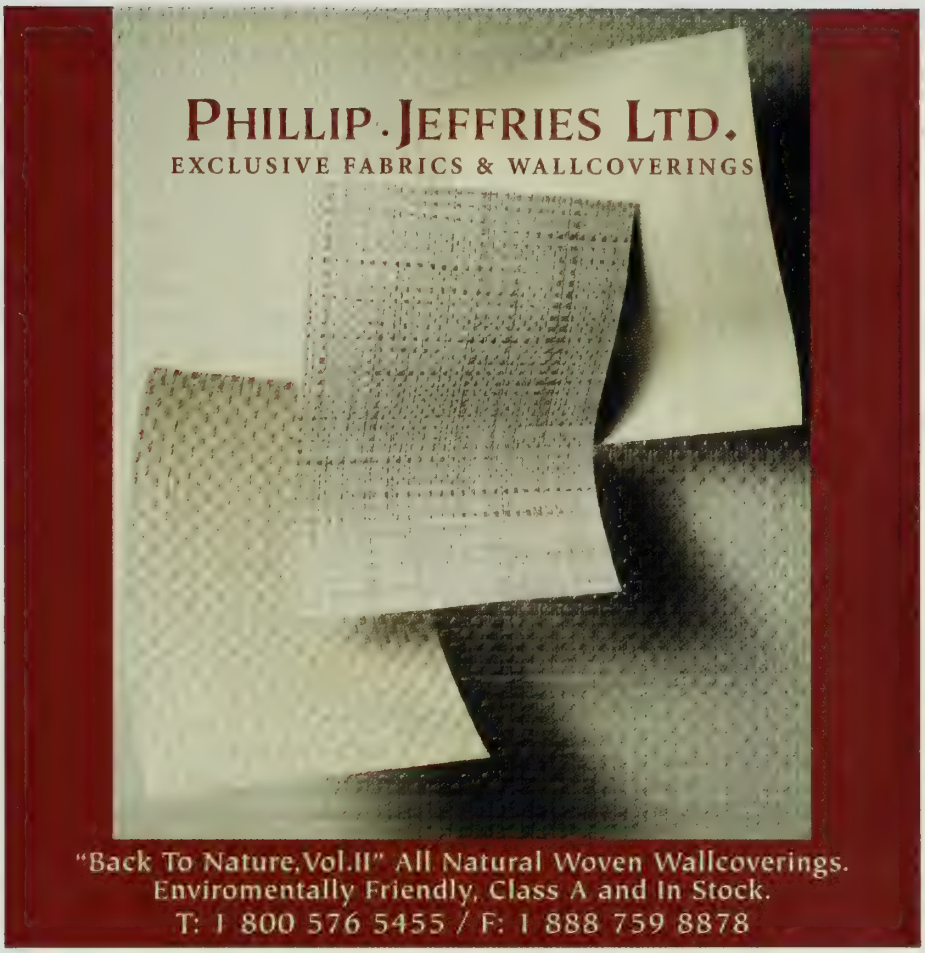
Exhibited in the main corridor just outside the dining room are two contemporary British paintings by Gillian Ayres and Fiona Rae that were chosen from the British Government Art Collection by Lady Meyer and its director, Penny Johnson. A door opens to a small hall, from which a wrought iron staircase leads up to the bedroom floor.

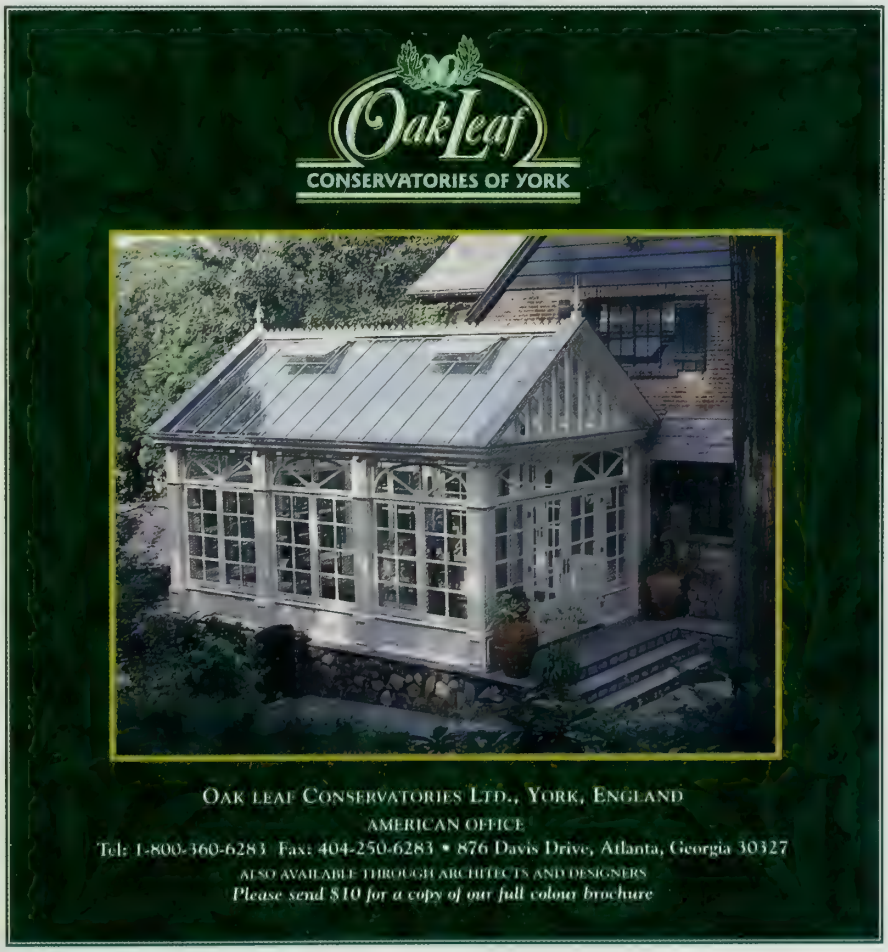
The ambassador's library, an impressive room paneled in liquidambar, is at the top of the main stairs. Fluted Corinthian pilasters play up its height, as does the beam ceiling. It is a very hospitable room, some of its upholstered furniture custom-designed by Brown•Davis for conversational ease.

Just recently Lady Meyer was showing the house to an American friend who had not been in Washington for years. The friend said, "How can it feel so cozy when it's so grand?" Catherine Meyer replied simply: "We wanted it to be a home."

It took an incredibly short span of time for Sir Christopher and Lady Meyer to achieve their aim of making the Ambassador's Residence just such a comfortable home. She was so impressed with the refurbishment, in fact, that she encouraged Hillary Rodham Clinton to meet with Robert Brown and Todd Davis. The designers turned out to be exactly what the Clintons needed when they began searching for a Washington house. Soon the Clintons, too, would be established in an unpretentious, relaxed house with a lovely garden on a quiet street in one of Washington's most pleasant neighborhoods. □

> The site suited Lutyens admirably. He was assigned four acres just below the summit of a long hill.





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windows. The intimacy of the space is exploded in the next room in the sequence, the monumental living room; like Frank Lloyd Wright, Graves thinks the best way to enhance the drama of a large room is to enter it through a small one. The living room is anything but bombastic, however: It is painted a soft French blue, with tall windows and doors that open to the landscape on one side and to the garden terrace on the other, making it distinct from the dining room in color and light as well as in scale.

There is an entirely different set of spaces on the other side of the entrance hall. To the left are a stair leading up to the master suite, a first-floor guest bedroom, a three-car garage and the round stair tower, which provides access to a media room and a pair of guest bedrooms over the garage. The master suite is over the entrance hall, kitchen and dining room, with a large terrace above the solarium. It also contains a small study for the wife off the master bedroom—a companion to her husband's study, since it, too, is an alcovelike space at the end of a long sequence of rooms. Her study, however, is tucked next to the upper level of the two-story living room, and it has a tiny window that looks down into the space.

The wife, who gardens as a hobby, asked for one more thing: a hideaway, apart from the house, where she could putter with her plants. "It's her retreat, very different from the study inside the house where she has her computer and her work," Graves says. He gave her what must be the most architecturally ambitious potting shed in history. Big enough to double as a guesthouse, it has one section made up of glass and handhewn timbers, set in a grid much like that of the solarium in the house. The timbers, however, meet the ground at an angle, giving the structure a sculptural drama in the landscape. The other side of the garden house has an elegant section of glass and steel cantilevered out from a stucco structure, which looks for all the world like Graves's homage to Pierre Chareau, or perhaps Richard Neutra—a piece of International Style modernism in this eclectic assemblage. There may be more architecture per square inch here than anywhere else on the property.

Graves designed the interiors, including a series of rugs for the main rooms, and almost all of the furniture is by the architect. Despite the intensity, even fussiness, of some of Graves's work, these interiors are mostly spare, and they seem to breathe more than many of his rooms. The architect's modernist roots, which have often been hard to discern in his work, seem more evident in this house than in almost anything he has done in years. He has been more willing to incorporate modernist elements into his collage sensibility than ever before, and they coexist gracefully with the rustic, vernacular parts of the house.

As in all of Graves's work, basic geometries—circles, squares, cylinders, pyramids—are an important ingredient of the design. But unlike many of his larger houses, in which the different parts can feel like pieces of a little village, this one seems more like a single structure that has grown over time. This is due to the inventiveness of the floor plan, which subtly balances a formal, classical axis with a casual, helter-skelter one, as if the house had begun as a simple classical building and then been expanded in all directions. But even with the unusual aspects of the layout, the sense of order and clarity is never lost.

The elements of the house, both inside and out, are at once traditional and modern, both familiar and new, and one of the greatest pleasures of the design as a whole is the way in which it so clearly represents an effort to resolve the contradiction between what are so often distinct aesthetic realms. This house may be Michael Graves's most spirited blend of the representational and the abstract. □

Graves's modernist roots seem more evident in this house than in anything he has done in years.

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hattan's MAC II, worked to create a relaxed atmosphere aboard that landlocked ship. They concentrated first on the living room, a large space with a vaulted ceiling twenty-six feet high. "Mr. Steiner is European, and he's not used to those little Victorian houses," says Ertegun. "Neither am I, to tell you the truth." To anchor the outsize living room and to give it focus, she and Barritt designed a similarly outsize low table, around which they placed big and fluffy sofas. "People really like to sit in circles," she explains.

For upholstery, they chose fabrics that appeared a little faded. "I don't want fabrics to look new," says Ertegun. "But I don't like the shabby-chic look either." Faded, too, is the living room carpet, a needlepoint. "It doesn't jump in your face," she says. "Anything that's too bright takes away from the art and objects."

Much of the furniture, as well as the paintings and objects, Steiner already owned. Greeting visitors as they step through the front door, for example, is a giant picture, nearly six feet wide and more than nine feet high, of a Japanese wedding. It was painted by a Polish count, Andrzej Mniszek, who practiced in Paris during the mid–nineteenth century and who was fascinated by Japanese subjects, and it reflects, in its own way, Steiner's multinational background. "It's so big that we could find no other place for it," says Ertegun, "but there it's perfect."

The Japanese wedding is only one example, however, of the miniature United Nations Steiner has made for himself on Shinnecock Bay. Twenty-two portraits of sultans, set side by side, peer down from the living room cornice—"I'm fond of Ottoman art," says Steiner—while above the dining table hangs a circa 1800 Russian chandelier, like one that might have illuminated Rostov family dinners in *War and Peace*. Near it are two Swedish gilt-bronze-and-cut-glass mirrors, also circa 1800. But in his own bedroom, he placed a prized piece of Americana: a large, standing electric music box. "The Original Champagne Music of Lawrence Welk," proclaims the lettering on the front, and when a nickel is inserted, a midget band, decked out in bright green jackets, plays ragtime. The Welk box is only one item in yet another Steiner collection; he has twenty or so similar contrivances at his farm in Virginia.

When he planned his house, Steiner asked that every room have a view. "Without going overboard," he elaborates, "I also wanted an elegant house." An elegant house demands elegant landscaping, but since well-mannered trees and shrubs—arborvitae, for instance—would not survive a harsh winter on Shinnecock Bay, landscape architect George C. Lynch had his own challenge. His solution was to plant hardy alternatives that could be taught manners, such as single-stem corkscrew willows and cedars with the tight growth patterns of arborvitae. "This was one of the most difficult sites I've worked on," says Lynch. "It's more exposed than a property on the ocean."

Steiner spends summers in St. Tropez, and he visits Southampton most often in the spring, when egrets and osprey nest in the reeds and high grass, and schools of trigger fish parade past his dock. But even on bleak winter days, the days that worry architects and builders, the grand sweep of shore and bay always amazes. The reflection of the water dances on his soaring living room ceiling, and though their expressions never change, those twenty-two sultans could not have a more entrancing view if they were still in Topkapi Palace, looking out at the Bosporus and the Golden Horn. □

When he planned his house, Steiner asked that every room have a view. "Without going overboard," he says, "I also wanted an elegant house."



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ON THE RIGHT BANK

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clash but make each other more provocative. Molyneux's concept for the apartment, with its dark cornices and soothing, muted colors, provides an underlying discipline and harmony for this disparate but essentially liberating mixture.

"I've always believed that one should live with the things one loves," says the New York–based designer. "And heaven knows, Benjamin and Nadia certainly do that! There were objects constantly coming in and out of the apartment while we were working together. Every time I was in Paris, I'd earmark a few things in the gallery that I thought would go well in the apartment, only to find, when I returned, that they'd all been sold.

"I usually go by certain norms when I'm doing an interior, because it's only when you've set out certain rules and know them thoroughly that you can break them," says Molyneux. "But here there were no rules. It was chaotic, but it was a very chic chaos, and I found it extremely stimulating. I know the two of them will go on changing things around as long as they live there, but that means it's a place that has a real life—a vitality and a freedom—of its own."

Steinitz himself is clearly destined to generate that kind of vitality and freedom wherever he lives. "My things are all objects that have moved and touched me in various ways," he says. "That's probably the only common denominator between them and the main reason I have them here. This apartment mirrors my background. I was brought up with a combination of very fine and not quite so fine things at home, and they were always changing. It was strange, perhaps, but to me it seemed normal: And it gave me this passion for objects.

"The pursuit of them becomes a very intimate experience," continues Benjamin Steinitz. "It sounds mad to say it's like a love affair. But it's similar, because when a really fascinating piece appears, I can't think about much else. I have it restored, I do research on it, and often I bring it back to the apartment so that I can spend more time with it. I get obsessive, and occasionally Nadia decides it's too much and she issues an ultimatum: 'Either it goes,' she says, 'or I go.' But our place is already so full of odd, highly charged pieces that she usually lets me hang on to it until I go crazy over something else." □

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gar veranda. The hub of the Great House is the Great Room, a commodious and comfortable space, with a high beam ceiling, walls of light-coral-painted stone and much evidence of Oliver Messel's flair—a massive shell-encrusted breakfront, a bar shaped like a horseshoe and trimmed with gingerbread.

The set designer's eight original guest rooms have been preserved with their distressed-wood furnishings and eccentrically low doorknobs intact. The twelve newer units are spread around the grounds, each with a view of the gardens, the pool or the ocean. Each features a deep porch and chairs of woven cane and rattan. Each holds four-posters shrouded in mosquito netting and equipped with pillow menus (selections include a maternity pillow, a snore-stopping pillow and a hypoallergenic pillow, packed with 100 percent organically grown buckwheat hulls).

"It's Caribbean speed," offers Oliver Sevestre, the general manager of Cotton House. "We try to show the people that here we don't push, we don't rush, we take our time. Ninety percent of our guests have very stressful lives. It's obvious when they arrive. Especially people from New York. I don't know what kind of lives they have over there, but it takes a good three days for them to relax."

Sevestre's rundown of hotel-hosted events suggests that Caribbean speed still allows for some old-fashioned revelry. "On Tuesday we have the Mustique Company cocktail party," he recites. "We invite everyone on the island, and we meet in the Great Room for drinks. On Wednesday we don't do anything at Cotton House because everyone goes to Basil's Bar that night. There's a live band—Caribbean music, what they call jump-up music—and people eat and drink and talk and dance. Thursday is our management cocktail party, and Friday is our cruise. We take out our catamaran, which holds up to sixteen people, and we have drinks on board, plus snacks, and we sail for about two hours at sunset. On Saturday it's a barbecue on the beach, with lobsters and crabs, and a live band playing. On Sunday we give them a break."

Guests may choose to work off the drinks—and cleanse the pores—at the recently opened mini spa, situated in a little cottage on the beach whose seven doors open to admit the sigh of the surf and views of neighboring Bequia. Or they may hit a beach (there are nine on the island). Or they may lie low at the pool and indulge in the swim-and-eat cycle peculiar to tropical resorts. In order to protect the flamboyant inhabitants of the coral reef, the Mustique Company prohibits fishing within one thousand yards of shore, but a daily catch is brought in by local fishermen and is featured in chef Jean-Jacques Uge's imaginative European-Caribbean fusions (mahimahi infused with coconut milk and wrapped in banana leaves, spiny lobster flambéd in dark rum).

For the more active—"The Americans have to move," says Sevestre—there's the usual complement of water sports: surfing, sailing, snorkeling, scuba diving. Picnics can be packed for visits to the island's various beaches, and a yacht is available for charter trips to Bequia or to the Tobago Cays. There are four tennis courts on Mustique, and riding trails lace the island. Or one can always rent a jeep and snake down the coastal roads.

Les Jolies Eaux was sold not long ago, but Lord Lichfield has moved into Obsidian, a Messel-inspired concoction. Mick Jagger still unwinds at Stargroves, his compound of Japanese pavilions. More often than not, he brings the kids. "Yes, people still enjoy their life here," reports Oliver Sevestre. "We still get the top-of-the-world people, but they just want to be themselves. The people who come here just seek normality." □

On the occasion of the marriage of his friend Princess Margaret to Antony Armstrong-Jones, Tennant fashioned a wedding gift out of ten acres overlooking the electric-blue Caribbean.

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BRIO ON THE BAYOU

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to use anything that wasn't part of the native terrain." What about the Central American papayas? Dunbar laughs. "Well, they do look as though they belong here."

Ledbetter employed an equally rigorous but sensibly elastic approach at the drafting table. He built model after model of a small one-story structure composed of a large living/dining room framed by a master suite to the left, a kitchen and study to the right and a large gallery facing the bayou. "The bayou side was always thought of as the main façade," notes Dunbar. The traditional front of the house is an elegant gravel motor court shielded from view of houses on the opposite bank by a dense bamboo hedge.

Even greater privacy is afforded by the front door, whose glass panels are frosted, and the windows, which are kept tightly shuttered. "I like the simplicity of that," the owner says. "But the other side of the house is always open. There aren't even curtains, just some canvas awnings that Lee adapted from a picture of a house in South Africa. They billow a bit, like sails, which gives the place a festive look when you're coming in by boat."

Despite the relatively small footprint—just 2,500 square feet—the house holds its own amid the massive marshes that stretch to the horizon and the slightly raised contours of the peninsula. The proportions of the bayou had to be considered, too, since it runs for more than two miles before it melds with Lake Pontchartrain in the distance. "You can see the house from thousands of feet away, so it was important for it not to look like a toy," says the architect. He purposefully exaggerated the pitch of the steep roof and equipped the gallery with tall columns that are painted a stony beige, like much of the stucco-clad house. "Painted brick is a very regional treatment, but I've never liked the look of red brick with mortar anyway," says Dunbar, who treated the fireplace and other brick elements in the same manner. "We wanted to avoid any kind of competition between materials."

Which explains the repetition of materials used throughout the project: Mexican travertine marble, stucco, painted brick, wood and plaster. "It's

not an original idea," the architect acknowledges. "But it's a wonderful thing, even for large houses. Too many materials and patterns interrupt the spatial aspects." The travertine that paves the gallery was used indoors, too. The standing-seam metal roof is beige, while the interiors are largely off-white. That includes the louvered mahogany shutters and doors, which are a generous eleven feet tall. "Dark wood doors would have competed with my paintings," the owner adds. "Painting them out allows you to focus on the art." The elephant-gray French doors that face the bayou, on the other hand, break this chromatic rule. "The idea was to treat that cluster of doors as an architectural object, but I don't know whether it works exactly," Dunbar says with a shrug, noting that the color was his idea, not Ledbetter's. "Sometimes I like it, and sometimes I don't. I'm so much in favor of keeping things simple that I'm hesitant to take something and make it different."

Except the furnishings, that is, which are a motley crew of country French family heirlooms and chic steel-frame furniture that Dunbar designed in the 1950s for his former residence. A broad tufted-leather bench, for example, is his youthful homage to Le Corbusier. Others bear the discerning eye of a friend, New Orleans designer Gerry Bremerman, who designed linen slipcovers for a pair of Directoire side chairs. Most of the art is Dunbar's own, created over the last four decades. One of his recent pieces hangs above the fireplace: a large panel of nearly seventy layers of clay overlaid with gold leaf and distressed with geometric engravings (similar works have had the metallic gleam dulled by a texturizing blast of birdshot).

"It's a mixture I like, the modern with the antique, even though it's not the easiest look to pull off," George Dunbar says. "One thing I discovered while Lee and I were working on this house is that I enjoyed the elimination of clutter from my old life. There were lots of things I was happy to get rid of." He adds, "As a painter, you go through different periods, and as you get older, you're willing to eliminate certain aspects of what you've done over the years. It's the same with the way you live." □

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PRESENTS



A Hirado porcelain model of a startled *shishi* protecting the blue and white *tama* he clasps. Length, 13". 19th century. Japan

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SEASIDE SANCTUARY

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people on the island who welcome them."

The intimate dining room, itself a green glade, looks out on the wide rear garden, which is planted with wisteria and clouds of New Dawn climbing roses. "We don't do much entertaining on the island—we come here to relax—and we wanted a room that felt comfortable for everyday living," she continues. "It was inspired by a photograph we saw of a dining room in an old house in Sweden. Our ceiling is trompe l'oeil, with little birds flying on it."

The Swedish-style chairs were hand-painted by Robert Jackson, a New York–based artist who did much of the custom work in the residence, including the floor in the dining room and the mural of three terns in flight over a calm sea in a second-floor suite's bath.

The airy upstairs study is reached by twin white-painted staircases. "It's really a second living room," Berge Wathne notes, "and it's totally lined in books."

The room is an homage to the Wathnes' link—both present and past—to things nautical. Atop the lacquered low table is a model of *Outrageous*; the marine-motif silk pillows were made with a fabric from the Wathne apparel collection; brass anchor andirons hold the logs. Two family heirlooms take pride of place on the mantel: an oil painting of the *Vaagan*, a nineteenth-century cargo ship owned by the Wathnes, who brought their houses from Norway to Iceland, and below it, an antique model of the ship in the picture.

"There are only a few places in America that have truly retained their cultural heritage," says Soffia Wathne. "Santa Fe is one; Nantucket is another. It means a lot to us. All the cobblestones on the island came from Europe as ballast for the boats. There's all this sweet trivia."

"It takes me out of time," adds Thorunn Wathne. "I sit on the veranda, and it could be one hundred years ago. The house is very much a departure for us. Our lives are centered around activity and sport, though this is a pastoral enclave. But it's hard to imagine leaving. The sun sets in front of our house, and the place takes on a rosy glow."

"And because it's so hard to bring your car, there's very little traffic," continues Berge Wathne. "Like Iceland, it's remote. You ride your bike in beauty." □

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borough, California: House-on-Hill. There, Adler created a residence that, despite its underlying grandeur, was inconspicuous and unpretentious. Because Adler nestled House-on-Hill into the hillside of its vast property, from the entrance forecourt, it appeared to be just one and a half stories. It was only at the rear that Adler's remarkable elevation became apparent—the Elizabethan half-timbered façade of oak and patterned brick nogging rose majestically, as if it grew from the landscape.

Inside the Clark house, a beamed and oak-paneled reception gallery opened into the house's principal stair hall. Because the gallery was on the second floor, the staircase, with its skillfully carved balustrade, led downstairs to the library, music room and dining room. In the commodious music room, classically detailed spruce walls served as foundation for a high plaster ceiling patterned in rosettes, garlands and mu-

sical instruments, while in the dining room, panels of hand-painted eighteenth-century Chinese wallpaper were framed by finely crafted woodwork in sugar pine.

House-on-Hill was followed by another notable design, the Pennsylvania Dutch–style Georgian for Helen Shedd Reed in Lake Forest. The structure, consisting of a center block balanced by a pair of wings, exemplified the order and elegance of Adler's work. The house's shimmering gray mica stone added to its presence.

The Reed house was the most important collaboration between Adler and Elkins. Although the décor represented his sister's penchant for the avant-garde, it was Adler's traditional foundation that guided the best interiors of her career. In fact, though Elkins worked independently of her brother, they collaborated on at least sixteen commissions, from 1919 until 1949, when Adler died unexpectedly of a heart attack.

Adler gave the Reed house his usual dose of exquisite detailing. In the gallery, which led to each of the principal rooms overlooking Lake Michigan, stately black Belgian marble columns set off the crowning element of the interior: a dramatic spiral staircase of ebony and wrought glass spindles. In the living and dining rooms, a dentiled cornice and mantels and door casings complemented Elkins's selection of English antiques and accoutrements. In the library, walls of tan Hermès goatskin and the leather-upholstered furnishings by Jean-Michel Frank were adroitly tempered by antique French parquetry and finely carved detail work.

Adler's commission for Helen Reed coincided with another major project: the estate of Lester and Leola Armour, also along the lakeshore, in the neighboring town of Lake Bluff. The imposing Georgian building, with its central pedimented pavilion and identical connecting guesthouse and service house, epitomized Adler's style. Elkins collaborated with her brother on this project, too, and there, they created comfortable interiors commensurate with the house's Federal and Georgian architecture. Inside, an elliptical gallery led to the living room, dining room, morning room and library, all furnished in English antiques found by Adler, Elkins and Leola Armour in Europe.

> Adler's adaptation lay not only in his design but also in his choice of small Holland bricks, whose pink patina softened the scale of the house.

The middle 1930s signaled the end to Adler's career as an architect of the great house. His declining health from a riding accident in 1935, as well as altered economic conditions in the United States, prompted him to adapt to designing smaller, less grand houses and to spend more time executing apartment interiors and the alterations and additions that had always been a part of his schedule. □

Stephen M. Salny is the author of the upcoming book The Country Houses of David Adler, *to be published by W. W. Norton & Company in spring 2001, from which this article is adapted.*



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Moderne Gallery
111 North Third Street
Philadelphia, Pennsylvania 19106
215/923-8536

Pruskin Gallery
73 Kensington Church Street
London W8 4BG, England
44-20-7937-1994

Pages 196–203:
Kazuhiro Ishii Architects
4-14-27 Akasaka, Minatoku
107-0052 Tokyo, Japan
81-3-3505-0765

Pages 204–211:
Victoria Hagan Interiors
654 Madison Avenue
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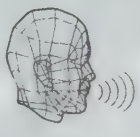
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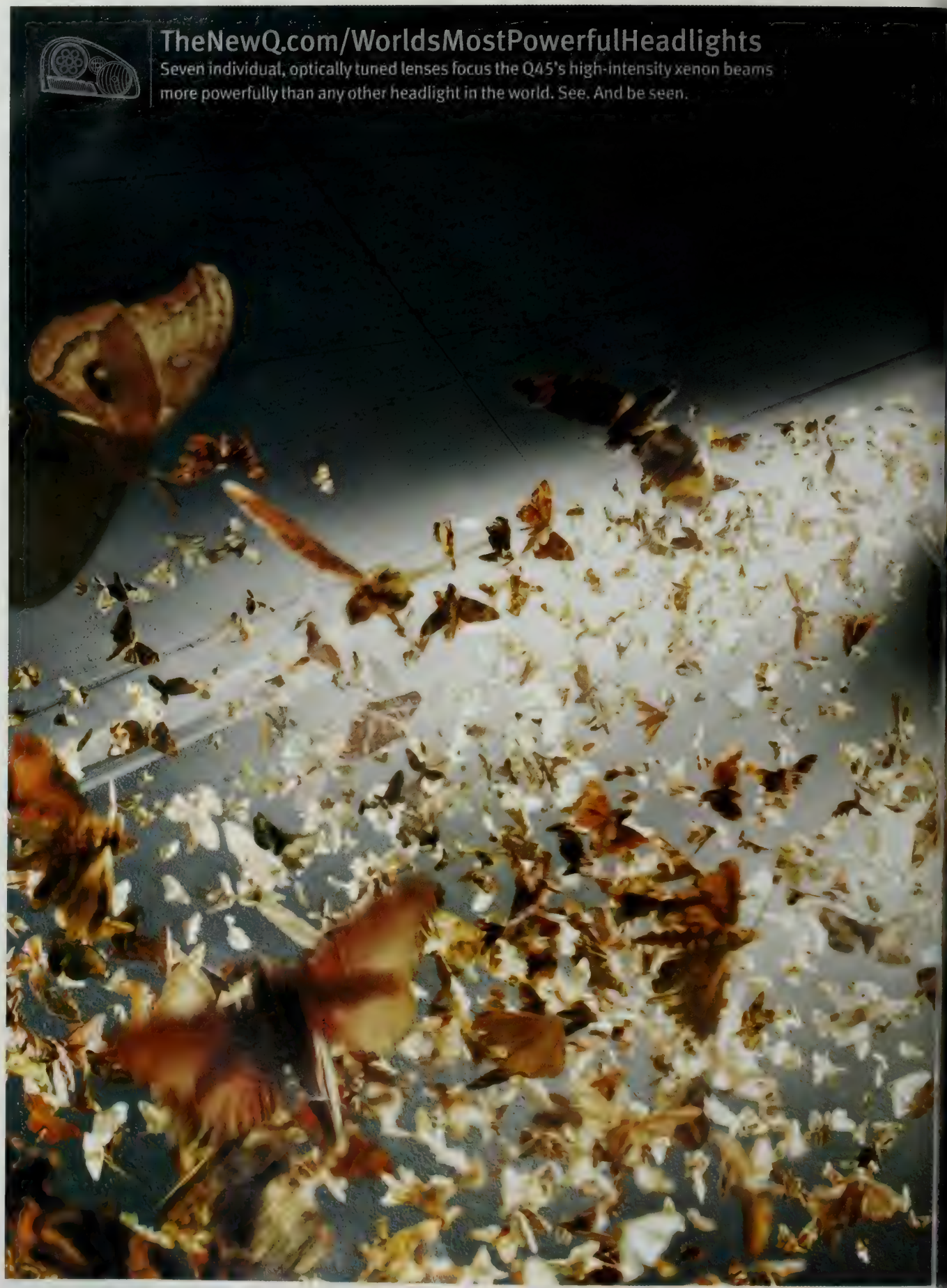
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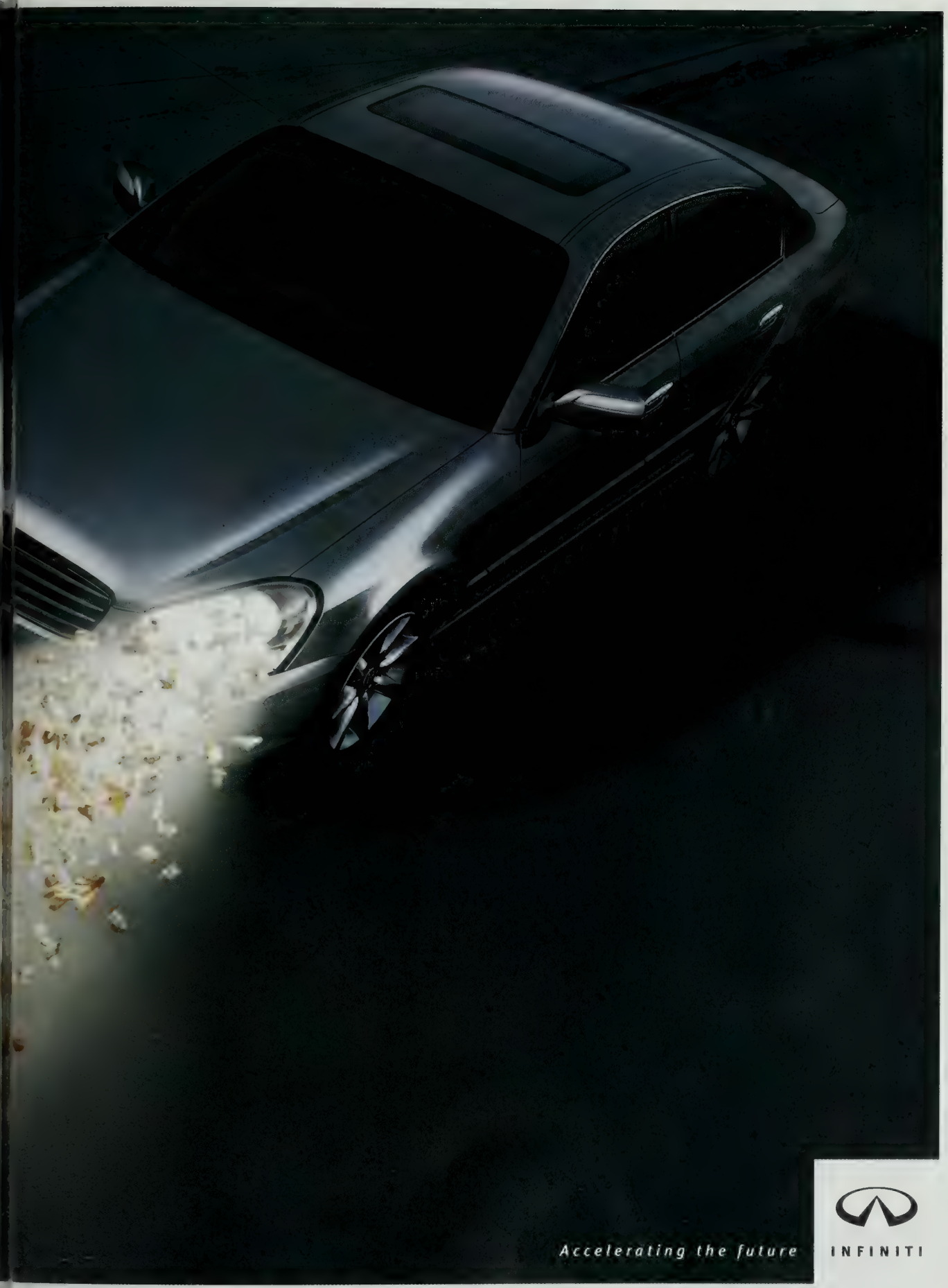
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COVER: The living room of a Manhattan apartment. Interior design by Jeffrey Bilhuber. Photography by Scott Frances. See page 180. ABOVE RIGHT: A terrace at Hibiscus Villa, in the West Indies. Architecture by Arne Hasselqvist. Photography by Dan Forer. See page 152.

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MICHAEL MORAN

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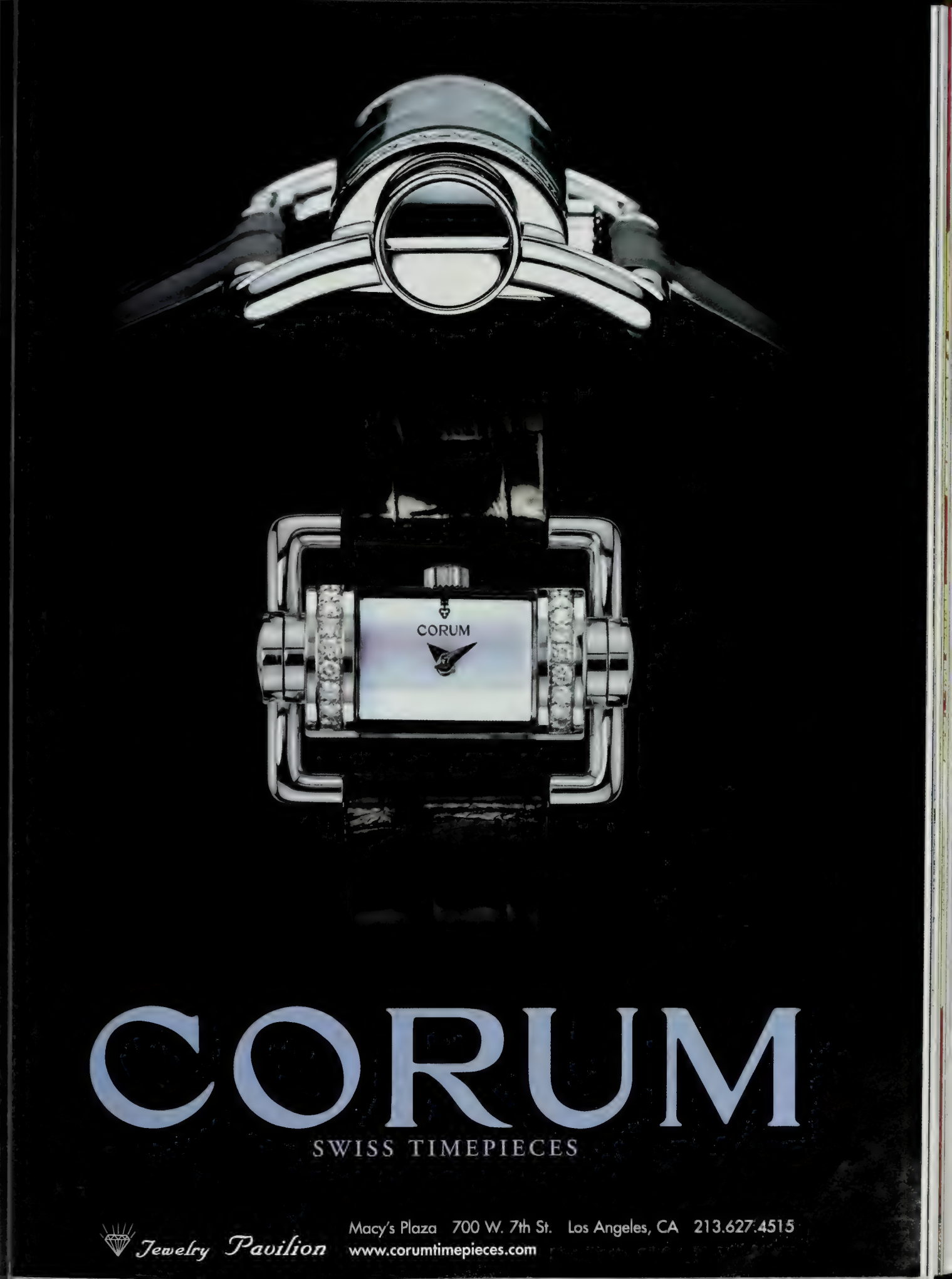
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BILLY CUNNINGHAM

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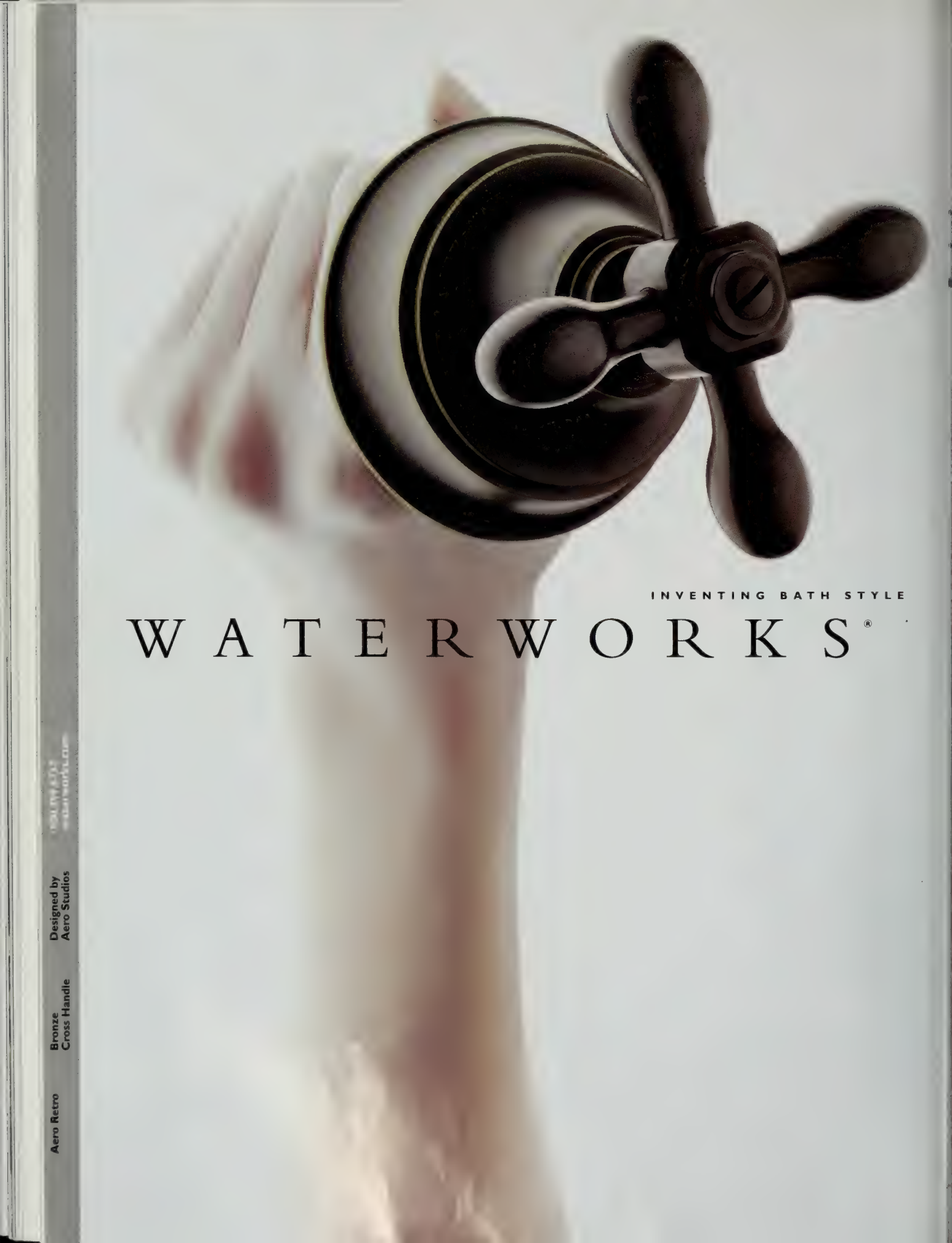
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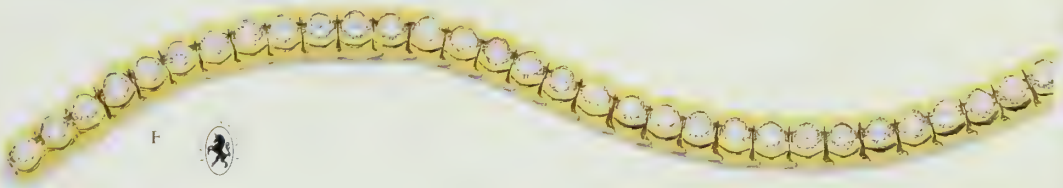
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Diamond earrings, $1,995
Diamond pendant with snake chain, $1,195
Diamond ring, $2,295

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C



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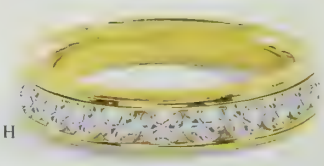
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B. Diamond semi-mount, $1,880
C. Earrings with diamond charm, $800
D. Toggle bracelet, $1,780

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Center stone is not included in semi-mount price. Item B.



J



H



I



G



F

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Carat weights vary by store.

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. 1/2 carat to 1 carat brilliant-cut solitaire in platinum by Scott Kay for Bailey Banks & Biddle, from $3,495 to $8,995 (Select stores only.)



M

N



P

R



L



K

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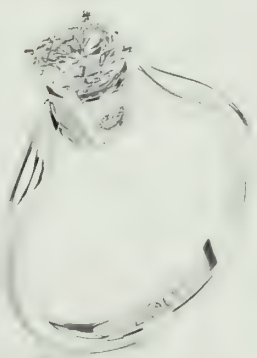
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Also available: 1/2 carat solitaire, $1,995
T. Three-stone ring, $1,995

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See back cover.

Carat weights vary by store.



S



T

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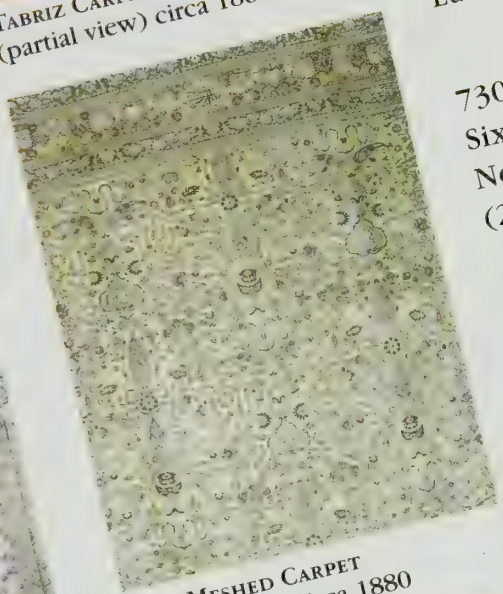
Tabriz Carpet
(partial view) circa 1860

features the rare and unusual in decorative Oriental and European carpets and rugs.

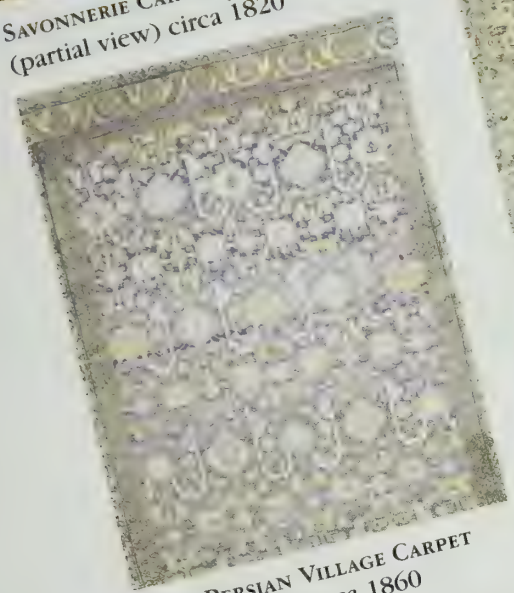


Savonnerie Carpet
(partial view) circa 1820

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Fine Meshed Carpet
(partial view) circa 1880



N.W. Persian Village Carpet
(partial view) circa 1860



Sultanabad Carpet
(partial view) circa 1880

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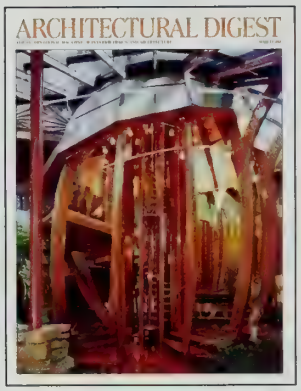
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The dramatic glass, copper and stone house by New Mexico–based architect Bart Prince that is featured in your March 2001 issue ("Ohio Organic") is simply stunning. What a breath of fresh air. Prince is indeed a monarch of innovative and appealing structures. I hope to see more of this sort of combination of good taste, ingenuity and imagination in future issues.

—Hagith Sivan
Lawrence, Kansas

FROM OUR HOUSE TO YOURS

I was so pleased when I happened upon your article on Delaware's Winterthur Museum (AD Travels, March 2001). It seems that for too long I have been unable to visit my favorite museum. Thank you for bringing such a comprehensive overview of one of our nation's treasures home to me.

Tanya Rush
Nashville, Tennessee

DOWN BY THE RIVER

Greg Jordan's design for a Jacksonville, Florida, house ("Southern Comforts," March) is magnificent. The house is cheerful and traditional without appearing overstuffed and too formal. I especially liked the sun-dappled, gazebo-like river room.

Ginny Maurer
Portland, Oregon

TROPICAL MEMORIES

Having traveled extensively in Southeast Asia, I was powerfully drawn to Bill Bensley's house and garden sanctuary ("Taste for the Tropics") in your March issue. Seeing this story brought back some wonderful memories.

Calvin Hiller
Atlanta, Georgia

AN ISSUE TO REMEMBER

I enjoyed many of the designs shown in your March issue. Steve Skilken's house by Bart Prince is amazing. Cindy Crawford's apartment (Architectural Digest Visits) seems plain, but the converted barn that follows it, in "A Belgian Thoroughbred," is interesting and fun. It looks incredibly ornate but somehow not uncomfortable.

Kim Tuzzo
North Tonawanda, New York

INFLUENTIAL ARCHITECTURE

My passion for design and architecture is fairly new, but I find myself compelled to commend you on your March issue. I was impressed by the original, amazing talents of both Philip Johnson (Architecture) and Bart Prince. Prince's design was phenomenal and inspiring, and the photography was fabulous as usual. And Johnson has the uncanny ability to embrace a challenge and create something astonishing. I appreciate that you continue to inspire those of us who truly love architecture and design.

Cymantha M. Guest
New York, New York

CINDY CRAWFORD AND EDITH WHARTON

I don't believe that the character of Ellen Olenska, created by Edith Wharton in her novel *The Age of Innocence*, would be comfortable in Cindy Crawford's Upper East Side apartment, as writer Gerald Clarke claims. In fact, Wharton writes that Madame Olenska shuns the so-called "fashionable" street, opting instead to live in "*des quartiers excentriques*:" Her "shabby hired house…had been turned into something intimate, 'foreign.'" Perhaps it is the character of May Welland who would be more at home in Crawford's apartment. As she is a creature of habit and true to the traditions of "old New York," her "Pompeian vestibule…and hall with a wainscoting of varnished yellow wood" is more representative of the style of Ms. Crawford and her family.

Nancy Lester
New York, New York

BEFORE, DURING AND AFTER

I have always loved the beautiful houses in your magazine, but the February 2001 Before and After is my favorite. It is a treat to view these residences before, during and after renovations.

Aaron Pitt
Austin, Texas

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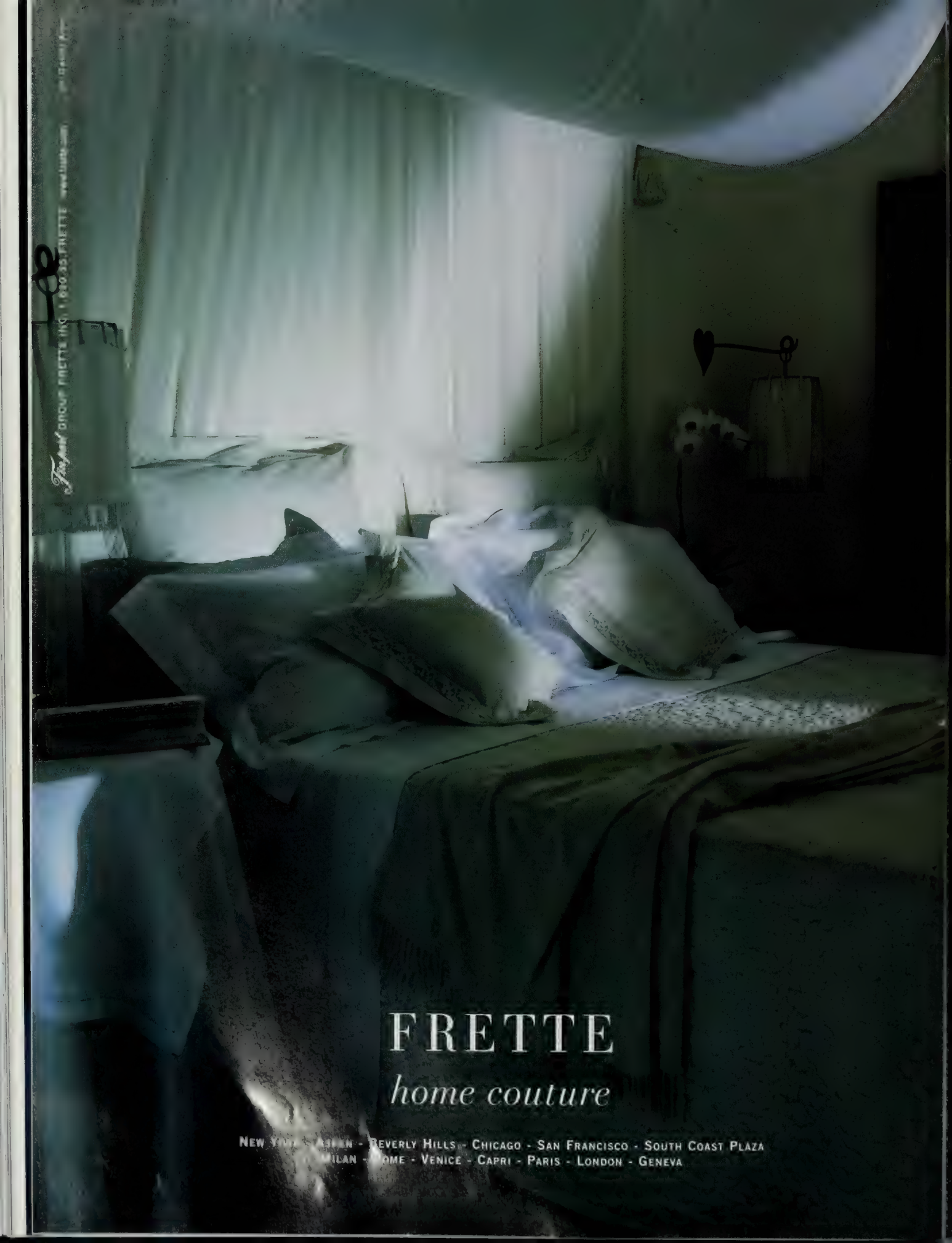






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We know that our readers like to shop: for antiques, for objets d'art, for rugs, for furnishings of all kinds. For the really serious shoppers among you, we also offer Estates for Sale, a monthly department in which our editors select interesting houses available for purchase all over the world. Readers often tell us that this is one of their favorite features—even the ones with no interest in leaving their current residence or in adding another. Still, it's not unusual to hear of someone buying a house they saw in our pages because they noticed something so irresistible that they called the Hot Line and, after inquiring further, initiated the process. These calls go to an electronic system that matches up the caller to a real estate agent. And, as we've pointed out before, Estates for Sale is purely editorially driven: House sellers and real estate agents aren't allowed to buy space and have absolutely no influence on our selections. The criteria governing our choices are the same as those we use in choosing any of the residences featured in *Architectural Digest*. The only difference is that these houses can be experienced on a far more personal level than others that appear in the magazine: They can be yours.

***Paige Rense**, Editor-in-Chief*


COURTESY JOHN HEMINWAY

JOHN HEMINWAY ("Chobe Chilwero," page 156; "Ellerman House," page 164) has written frequently about travel for *National Geographic Adventure*, *Travel & Leisure*, *The New York Times* and *Men's Journal*. His books include *African Journeys* and *No Man's Land*. His most recent book, *Yonder: A Place in Montana*, was published by National Geographic Adventure Press in fall 2000.


RICHARD LEE

JEAN STROUSE ("AD Shopping: The Maine Topic," page 64), an *Architectural Digest* contributing writer, is the author of *Alice James: A Biography*, which won the 1981 Bancroft Prize in American History, and *Morgan: American Financier*. She has written for *The New Yorker*, *The New York Times Magazine*, *Newsweek*, *Vogue* and *Elle*.

THOMAS S. HINES ("Historic Architecture: Calvert Vaux in Oxford," page 110) is a professor of history and architecture at UCLA. His books include *Richard Neutra and the Search for Modern Architecture*, *William Faulkner and the Tangible Past* and *Irving Gill and the Architecture of Reform*, which was published last fall by The Monacelli Press.


GARRO ESTAJARI

JUDITH THURMAN ("Country Clarity," page 210), an *Architectural Digest* contributing writer based in New York, is the author of *Isak Dinesen: The Life of a Storyteller*, which won a National Book Award. Her most recent biography, *Secrets of the Flesh: A Life of Colette*, was published by Knopf in 1999.

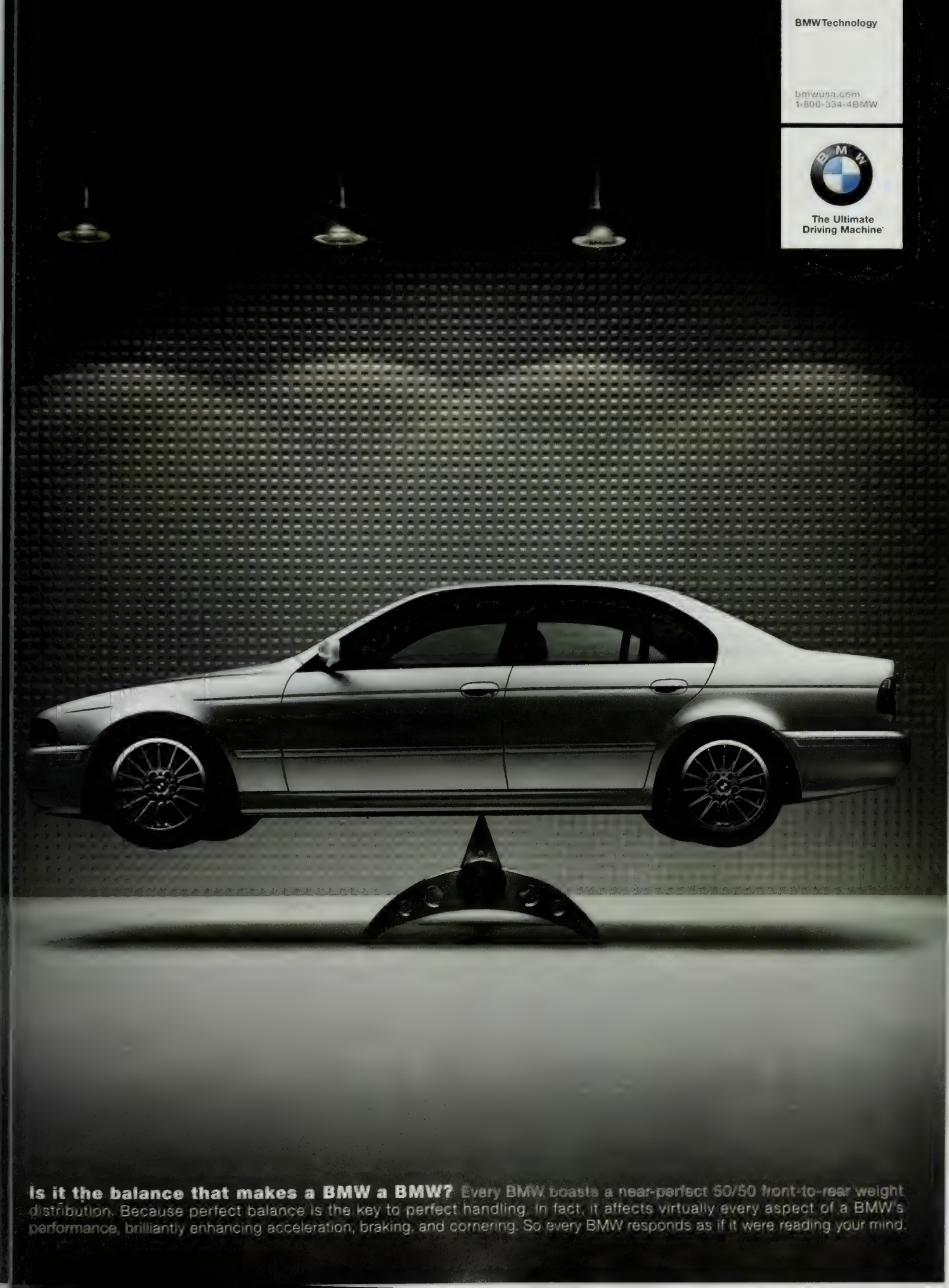

PETER FREED



CAROL LUTEY ("AD Travels: Hong Kong's Kun Tang Study Hall," page 80), an *Architectural Digest* contributing writer who specializes in the architecture and design of Asia, has written for *Time*, *The New York Times Magazine*, *The Wall Street Journal*, *ARTnews* and *Conde Nast Traveler*. She is working on a book about current trends in design and architecture in Japan.


ERIC MEOLA

AMANDA VAILL ("XV Beacon," page 160), whose work has appeared in *Esquire*, *New York*, *Travel & Leisure* and *GQ*, is the author of *Everybody Was So Young*, a biography of Gerald and Sara Murphy, which was a finalist for the National Book Critics Circle Award. She is currently researching the life of Jerome Robbins.


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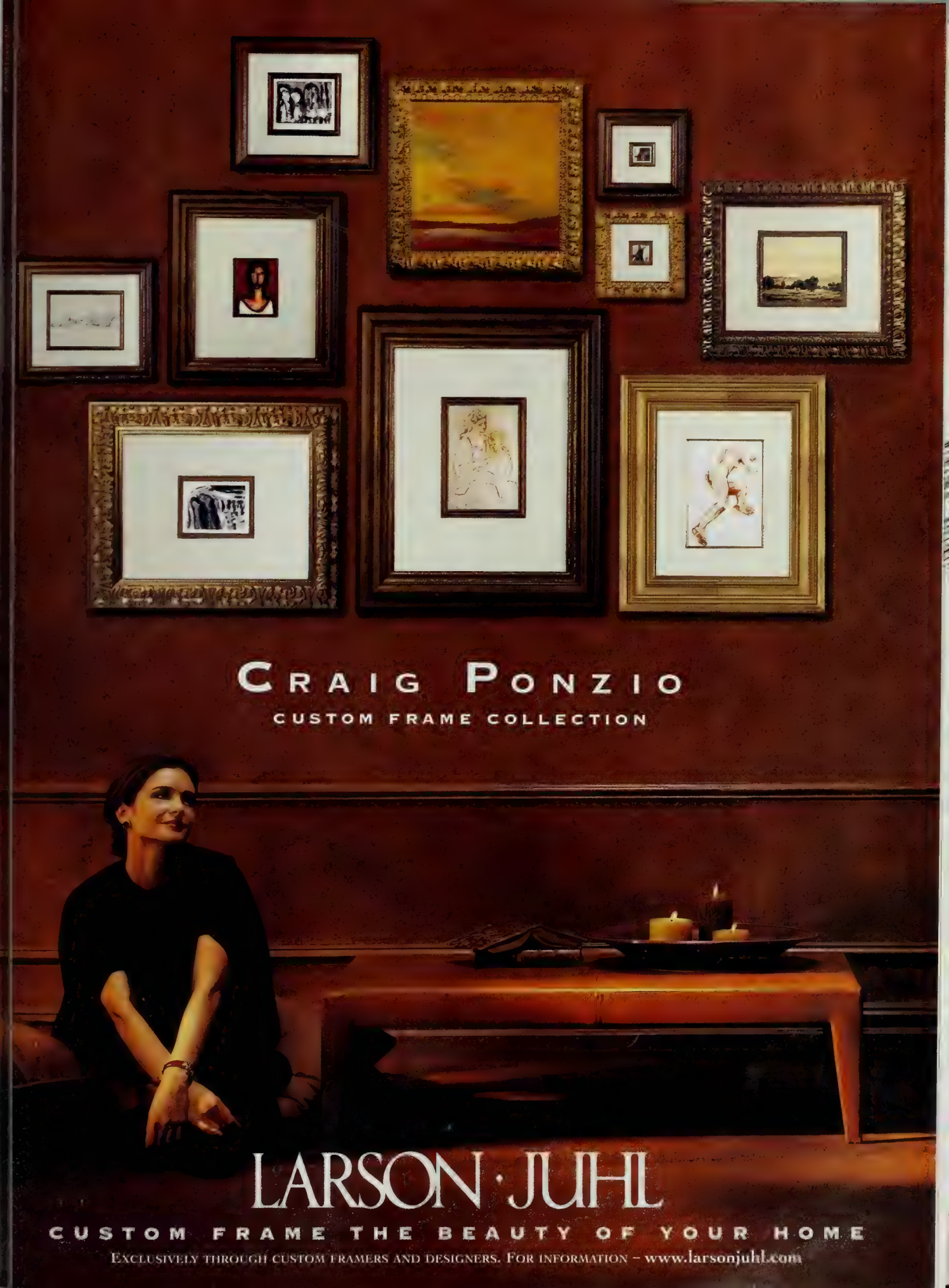
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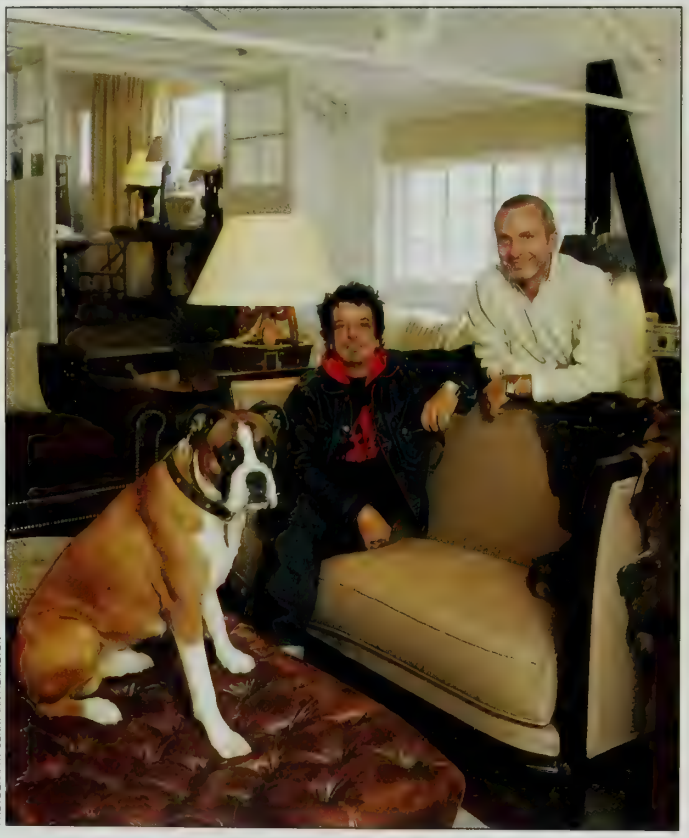
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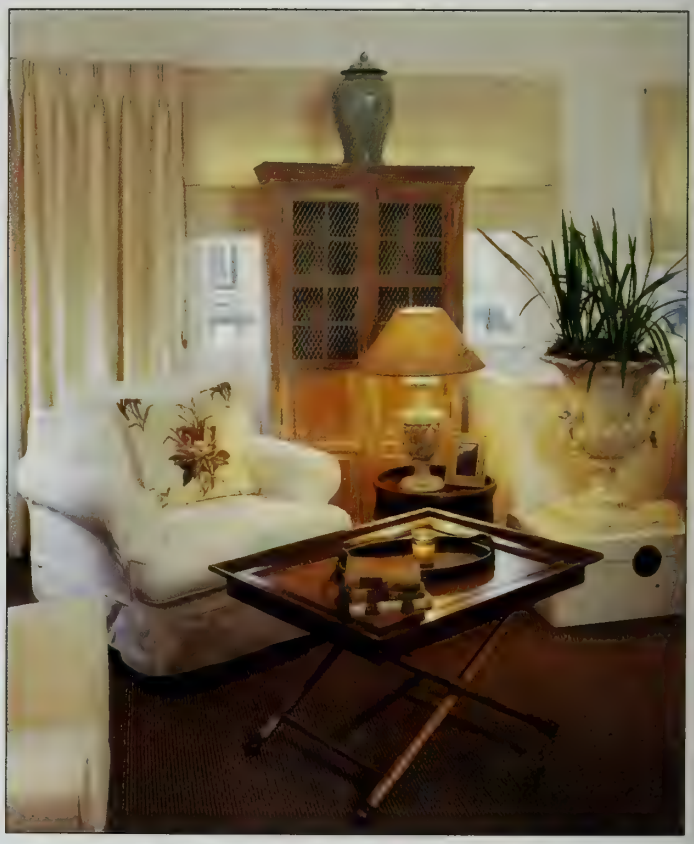

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AD at LARGE

LONDON'S NEW HOT SPOT



PHOTOGRAPHY: JONATHAN PILKINGTON



When Paolo Moschino went for a walk near his small London antiques shop, **Nicholas Haslam Ltd.**, he didn't expect to find the charming cobbled mews that would soon be the site of his new showroom. Seven years ago Moschino purchased the business from **Nicholas Haslam** (above, with Moschino, right, and Moschino's dog, Ty), who has since become a client. The new space, which is just off of Queenstown Road, is located in a two-story building and houses the line of furniture, lighting and fabrics that Moschino designs with his partner, Robert Moore.

"We decided to create our own collection when we bought the company," Moschino says. "We show our contemporary designs with antiques, which works particularly well." The new shop has more of Moschino and Moore's designs, including the Polifemo low table in cherrywood (above), which are displayed with 18th- and 19th-century items. Nicholas Haslam Ltd., 1 Queenstown Mews, London SW8 3QG; 44-20-7627-1114.



Left, at Nicholas Haslam Ltd., the Oxford sofa, covered in stone-washed linen

continued on page 42



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NUNNERLEY GOES TO HOLLYWOOD

"I was looking for some Hollywood glamour, and I found **Modern One**," **Sandra Nunnerley** says of the Los Angeles shop. "It's a wonderful place to bring clients."

Owner Benjamin Storck, who, in Nunnerley's words, is "a walking encyclopedia of modern design," opened his space four years ago to offer the midcentury furniture for which he's had an affinity all his life. Nunnerley (right, with a desk by Gilbert Rohde) is drawn to pieces by William Haines and Samuel Marx.

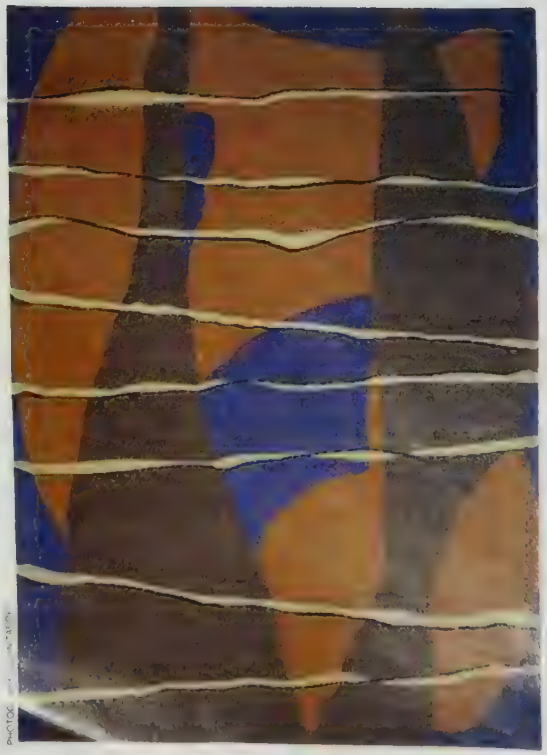
"I bought some slipper chairs by Billy Haines, who really knew how to make women feel glamorous," she says. "He designed them so they'd show off a woman's legs." Modern One, 7956 Beverly Blvd., Los Angeles, CA 90048; 323/651-5082.



PHOTOGRAPH BY PETER ALI

A William Haines leather-wrapped low table at Modern One

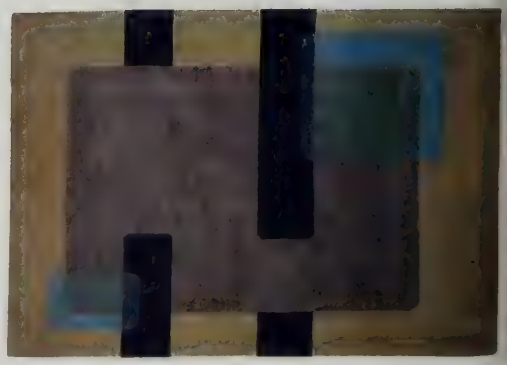




THE SHAPE OF THINGS TO COME

Shop owners Deirdre Dyson and Richard Ringrose met years ago when Dyson came to Ringrose, a longtime dealer in tribal Persian rugs, looking for a very unusual carpet.

"I explained that she would never find the right piece," Ringrose says, "but that I could have one made to her specifications." As a result of their meeting, Dyson and Ringrose teamed up to create a line of contemporary rugs. Dyson, a graphic artist, designs the carpets while Ringrose has them manufactured in Nepal. About three years ago the pair opened a sleek Chelsea shop, **Dyson Ringrose**, where they sell handmade wool rugs, some with silk highlights and geometric patterns. Both *Ribbon* and *Overlay*, for example, use color to create a sense of depth. Dyson Ringrose, 331 King's Rd., London SW3 5ES; 44-20-7795-0122.



Hand-knotted wool [illegible] *Ribbon*, left, and *Overlay*, above right, at Dyson Ringrose

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MICHAEL THE WOMEN'S FRAGRANCE BY MICHAEL KORS

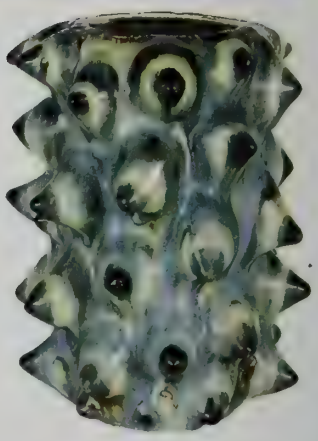
SCANDINAVIAN ARTS IN NEW YORK



PHOTOGRAPHY ALEC MARSHALL

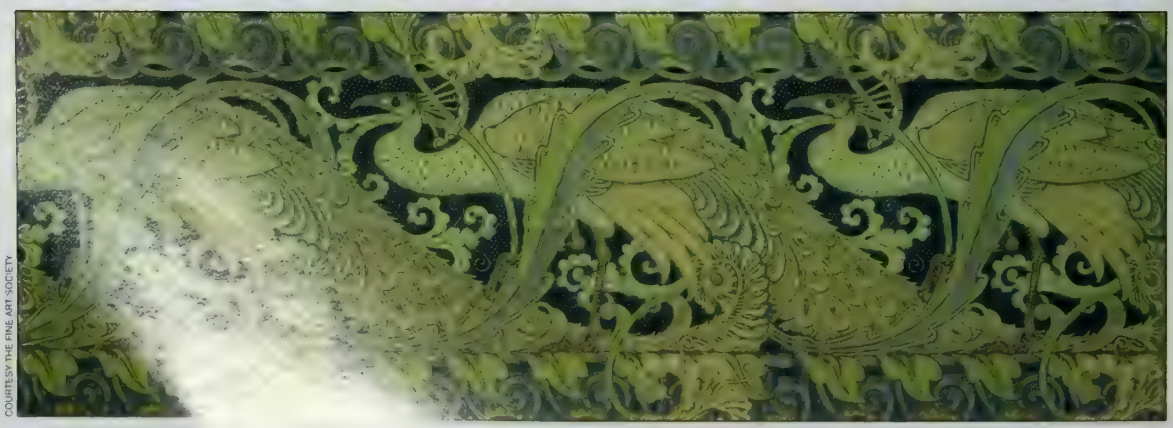


At Antik, above, a ca. 1950 ceramic vase by Axel Salto for Royal Copenhagen, right



It has a great selection of 20th-century objects, furniture and rugs from Scandinavia," **David Kleinberg** says of the Tribeca shop **Antik**. Kleinberg (above, with a terra-cotta figure by Danish artist Kai Nielsen and a stoneware sculpture by Axel Salto for Royal Copenhagen) goes there when he wants to pique clients' interests in vintage ceramics and glass. Owners Kim Hostler and Juliet Burrows recently added figural work to their inventory with Danish artist Just Andersen's bronze sculptures. Antik, 104 Franklin St., New York, NY 10013; 212/343-0471.

A FINE ROMANCE



COURTESY THE FINE ART SOCIETY

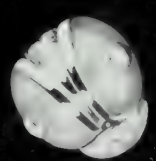
To celebrate its 125th anniversary, London's **Fine Art Society** is kicking off a two-part show on the historic paintings and objects for which the shop is known with an exhibition on [illegible] From [illegible]'s [illegible] from the fa[illegible] chased t[illegible]d. The first segment of the show runs May 14 through June 14, during which time works by artists that the shop represented from 1876 to 1915 are for sale; the second covers 1916 to the present and runs from September 17 to October 11. A frieze of wallpaper by Walter Crane, *The Peacock Garden*, 1889 (above), was taken from his 1891 exhibition. The Fine Art Society, 148 New Bond St., London W1S 2JT; 44-20-7629-5116.

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LEVERHULME'S CLEAN EXIT

William Hesketh Lever, the first viscount Leverhulme and the founder of Lever Brothers, built a financial empire manufacturing household soap. Equally impressive, however, was Leverhulme's domestic life. A knowledgeable and passionate collector of furnishings and art, Leverhulme commissioned London designers Douglas and Fordham to decorate Thornton Manor, his house in Merseyside, England (above), which was completed in 1897.

In a sale that is estimated to generate roughly $7 million, **Sotheby's** is auctioning the Leverhulme collection on the grounds of Thornton Manor from May 15 to 17. In addition, the estate itself has been placed on the market by FPDSavills and Smith Gore. Included in the sale is a ca. 1901 mahogany, satinwood and marquetry grand piano designed by Arthur Blomfield for John Broadwood Sons. Because the manor saw a number of renovations over the years, the Leverhulme collection continued to evolve. The second Lord Leverhulme, for example, who inherited his father's delight in British art, acquired works by Francis Cotes during the 1930s. Sotheby's, 34–35 New Bond St., London W1A 2AA; 44-20-7293-5000.





An Adamesque drawing room, left, and a painted Anglo-Dutch cabinet, above, at Thornton Manor

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PHOTOGRAPHY BILLY CUNNINGHAM

ALLEM'S LITTLE ITALY

According to **Charles Allem**, Manhattan furniture dealer **Fred Silberman** "specializes in Italian fabulousness." "His selection is exciting," says Allem. "You'll see designs from the 1920s right up to the 1960s." Allem (left, at the shop), who admits that he likes to push the envelope, is a fan of Silberman's Fontana Arte lighting and Hagenauer sculpture, as well as the myriad designs by Gio Ponti. Silberman began traveling to Italy in 1982 for much of his inventory, which includes a set of chairs by Mario Quarti and 1950s Creazione Ceramiche luster-glazed vases. Fred Silberman, 36 W. 25th St., New York, NY 10001; 212/924-6330.



At Fred Silberman, a ca. 1954 sculpture of Anna May Wong, right

VINTAGE FABRICS IN PARIS

The venerable Paris Art Déco shop **Galerie Jacques de Vos** is often filled with pieces by Jean-Michel Frank, Paul Dupré-Lafon and Eileen Gray. This spring it is adding to the list with an exhibit on fabric designer **Hélène Henry**. The show, "Hélène Henry and Her Friends," which runs from May 10 through June 30, covers the artist's career and the people with whom she worked from 1930 to 1960. More than 60 original fabrics are offered, as well as furniture and sketches by René Herbst, Pierre Chareau and Francis Jourdain. Henry's popular Scottish textile designs, which she created for Jourdain at the start of her career, are among the gallery's selection. She also conceived patterns for Jules Leleu and the House of Jansen. Galerie Jacques de Vos, 7 rue Bonaparte, 75006 Paris; 33-1-43-29-88-94.



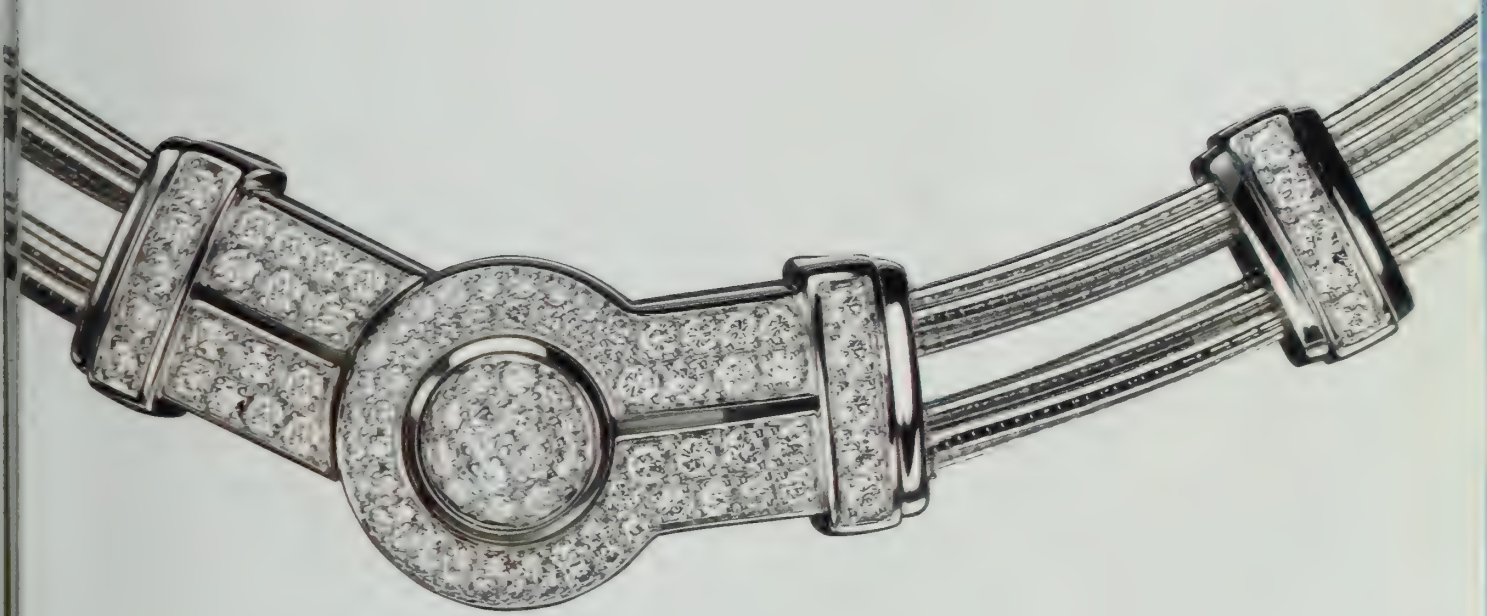


A Hélène Henry fabric, above, and a René Herbst dining table at Galerie Jacques de Vos

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PHOTOGRAPHY VINCENT THIBERT

A SHADY ADVENTURE

It's an unusual concept," **Penny Drue Baird** says of Paris's **Week** (below right), which specializes in custom lighting and shades. "They have a huge inventory, including one-of-a-kind lamps and their own designs, and they can do almost any color combination. The shades are particularly charming and eye-catching." Baird (left, at the shop) recently purchased a pair of blue-and-white fabric-covered lamps for a child's bedroom in a New York residence. Week, which makes pleated, smooth or scalloped shades, among others, to any size specification, also has antique and contemporary bases that it fits with custom shades and textiles. Among the shop's new line of children's lamps, which debuted last fall, is one with a sand-bucket base.

"You're buying into a certain look when you shop at Week," says Baird. "The creations there are soft, whimsical and happy." Week, 27 avenue de Breteuil, 75007 Paris; 33-1-45-66-96-93.



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"We're providing people with something a little different," Bernard says. "Clients have access to pieces by forward-thinking furniture designers in a comfortable environment." Bernard's Block sofa, for instance, shares space with a reproduction George Nelson clock and a 1950s low table against a backdrop of bamboo wallpaper (right), which is also available. Room Service, 8115 Third St., Los Angeles, CA 90048; 323/653-4242. □



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MARY KARR
MEMORIES OF EAST TEXAS

My son is a large-footed, red-cheeked boy who can handle a basketball with astonishing dexterity but who is, nevertheless, a house slut. Last summer he stood in a friend's posh apartment overlooking Central Park West in full greenery. After eyeing the Edward Hopper painting newly hung by the Georgian windows, he turned to me and said, offhandedly but with great confidence, "We need a place like this."

I've heard this from him before. Maybe it started at my (now ex-) in-laws' Long Island estate, which boasted a name to match its polo-playing history. He also took a shine to our friends' Sun Valley mountain retreat—an *uber*-modern glass-and-bare-beam structure with a deck built into a flower-flecked meadow. Hemingway's house there was deemed "interesting, but too small." In Venice, Peggy Guggenheim's home (cum museum) overlooking the gondolas of the Grand Canal and the Academia Bridge also seemed, to him, a good place to park our family Toyota.

"We need a place like this," he always says.

"We need a lot of things," I usually shoot back. "Like you, for one, could use a job."

"I have a job," he says (eyes rolling), "I'm in ninth grade."

Conversations like this play up a common schism between generations—the parent striving to link a lavish house with hard work, as if the pool or limestone bathroom were whispering: *Do your homework*. Meanwhile, the young seem perennially ready to pole-vault from the luxuriant inertia of the unemployed into princely circumstances with no more effort than a few scribbles in the parental checkbook. Dollars inflate, work ethics erode, and the putative decline of Western civilization continues.



PETER FREED

Mary Karr is the author of *The Liars' Club*, which was published in 1995 and was a National Book Critics Circle Award finalist. Her most recent book, *Cherry*, was published last October.

We were born into different classes and geographies, my son and I, and thus come at shelter from different angles. For him, our home is rustic, nothing to be ashamed of exactly, nothing he apologizes for. If anything, when kids from his prep school come over, he maintains a stubborn pride from living in a neighborhood racially mixed enough to have rap pouring from passing cars. But he talks about it as a starting point, a kind of Uncle Tom's Cabin that'll make for a good story someday. And he's always scanning the horizon for a little palazzo that I could buy.

Our current house is modest—a two-story wood-frame circa 1940 with three bedrooms, pegged oak floors, a fireplace and an ornate newel post that must have been hell to strip. The finished attic holds a soundproof study. We're walking distance from Syracuse University, where they pay me a professor's salary that makes the mortgage more than feasible. The house stands out in this working-class neighborhood by having slightly more square footage and the luxury of a garage, as opposed to the ubiquitous side-driveway parking. The large, two-level backyard sports an honest-to-God picket fence and an oak tree with a tire dangling from a rope that my son has outgrown but that offers me an occasional nighttime swing.

But the deal clincher for me was my bedroom, which a former owner doubled in size. At the far pitch, he set a glass wall with a door onto a tiny balcony, which feels, in the leafy peak of summer, like a tree fort constructed for nothing more than illicit cigar smoking. No trophy house, but approaching luxury for one with deep roots in tract housing.

For me, this house proves my upward mobility. (So, by the way, does not getting knocked up in high school or landing in the penitentiary.) I grew up in a swampy corner of East Texas where die-cut shelters were the norm. In fact, anyone whose home had two bathrooms, an upstairs or a brick exterior was con-

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sidered "rich." My family even approached this status when my daddy and his buddies turned our garage into a third bedroom.

The sameness of the neighborhood made sense in that time and place. The workers who drove off to the noxious oil refineries that pumped fumes over us drew union wages that were virtually identical. So it wasn't entirely sideways for the two-bedroom homes on my block to mirror each other at precisely spaced intervals, like squares on a Monopoly board.

Wretched as this neighborhood sounds in theory, I confess a minor jones for such tract housing. Once you're on life's downward slope (chronologically if not psychically speaking), any childhood home probably becomes idyllic—called up in sepia tones and seen through a soft-focus, Vaseline-greased lens. We tend to dream ourselves and our dead parents in those spaces. Space invents itself for us in that first habitat.

Even taking into account such nostalgia, though, I think tract houses have some beauties that have gone too long unsung, aspects that you're denied in a trophy house. If anything, the prospect of owning some uniquely tailored home I'm unschooled to take care of fills me with dread. Knowledge of sprinkler and security systems strikes me as exotic and arcane. Ditto for indoor saunas and pool chemistry. What I secretly long for is the sheer sameness that cheapens the value of a tract house in my son's eyes—and on the market. It's partly what lodges me in the doggedly working-class enclave where we now live.

For one thing, there's the exactness of the spacing, each house plopped squarely in the middle of its matching lot as if squeezed from some automatic pastry bag along a baking sheet. You could lope across those lots blindfolded and know precisely when you'd vaulted from one property onto another. In terms of actual measurements, I don't know how far apart our house sat from our neighbors', but if you stood equidistant between two homes, you couldn't swing a cat around without hitting a wall.

The result is that we looked into each other's lives. Before air-conditioning drowned our voices out, you knew whose parents were fighting and whose doled out spankings and with what weapons and resulting in what decibel level of howl. We pretended not to engage in the more outright spying, but any teenaged girl whose suitor parked his car along the ditch was invariably peered in on while making out by some assortment of sniggering kids.

Facts that we didn't learn through sneaky observance we could often deduce. The appearance of a refrigerator box on garbage day or a new bass boat pulled up on the grass signaled that the dad would be working graveyard shifts and pulling doubles to make the payments. So the kids in such a household would invariably be thrown outside in all weathers, to help the old man cadge some daytime sleep. Suddenly these kids became available for anything you invited them to do so long as it was at your house.

The uniform floor plans and fittings also created a kind of deep camaraderie among us. No matter whose yard you found yourself in during intricate army-game maneuvers, you knew—on a sweltering day—where the spigot came off the house. The water might be warm bordering on hot, and it would taste of tin, but in hundred-degree heat it was precious fuel. Also, every house had a bathroom with a clothes hamper that pulled out from the wall. So you knew for a stone fact that any younger sibling had logged time wedged amid the mildewed towels, unable to hurl hard enough to get the damn thing open and escape from where the older whoever had jammed him in.

> Space invents itself for us in that first habitat.

To allow for floods and hurricanes that blew through, each house was jacked up on stout buck pillars about three feet high, thus creating crawl spaces any fed-up kid could wholly vanish into. Under the house, your head would poke up into this labyrinth of plumbing, twisted pipes that groaned whenever anybody inside turned a faucet on. The places were cobwebby and damp. There were centipedes and prehistoric-looking critters we called roly-poly bugs that curled up unto miniature armadillo form when you touched them. Whatever creepiness such places held was offset by the exquisite thrill of having a parent holler for you in tones either worried or furious, while you squatted unseen, shamelessly ignoring the voice, sometimes right under the front porch door.

Your place in the neighborhood depended on such shared experiences; your citizenry derived from them. Whenever I hear a rapper rave on about being *ghetto* or *street* with pride, or *keeping it real*, it calls up my own loneliness for being a member of the polis, as that tract house made me. The $9,425 my daddy paid for the house in 1951 is little more than half of my son's annual tuition. The monthly note at 4 percent interest was $49.75. The lien was released in 1975, and my mother lived there forty-nine years—low figures for membership in that rare club.

All that said, my daddy would have fiercely insisted that our house was "custom," not "tract." There were built-in bookshelves and china cabinets, a second bathroom he ran the pipe for himself. The garage he put up in the back had a painting studio for my mother and an entrance on a dead-end street, so my family came and went without public attention (one of our many mutinies from the neighborhood norm). Hearing me call it a tract house would've put a sour look on his puss. "It's custom, goddamn it," he'd say, with the same outrage his father used to correct you if you called his old house out in the piney woods a camp. "Got running water. Indoor pisser. Isn't no camp." I must sound equally backwoods to my son when I praise being able to smell our neighbors' barbecues, while scoffing at his notions of a villa on the Amalfi coast.

Though if he finds a way to pony up for such a place (Are you reading this, kid?), I'll be the first to set down my suitcases in it. Should the NBA contract he longs for become reality, I wouldn't mind a bit hearing him tell the paparazzi on signing day, "First thing I'll do is buy Mama a new house." □



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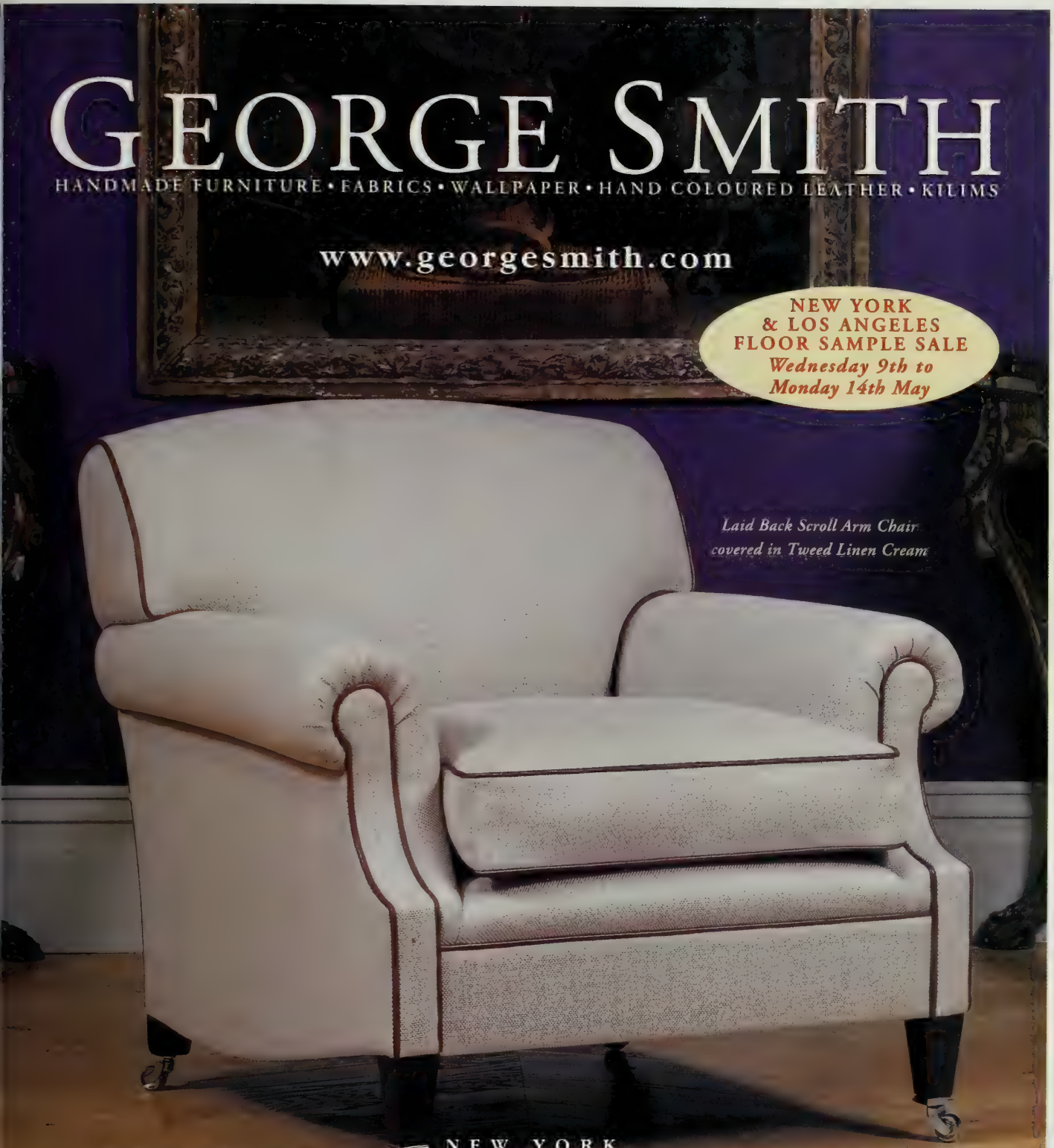
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THE MAINE TOPIC

ANTIQUING DOWN EAST WITH THOMAS J. FLEMING

Text by Jean Strouse/Photography by Billy Cunningham



BELOW: "Sherry McGrath always has her paintbrushes going," says Fleming, inside the Painted Lady. "The shop is constantly evolving." He stands by a mid-1800s artist's box and a Swiss military provisions basket.



"In Maine I can find country antiques with a certain sophistication," says designer Thomas J. Fleming. ABOVE AND ABOVE RIGHT: Painted Lady Antiques, in Lincolnville, "is one of my favorite stops," he says.



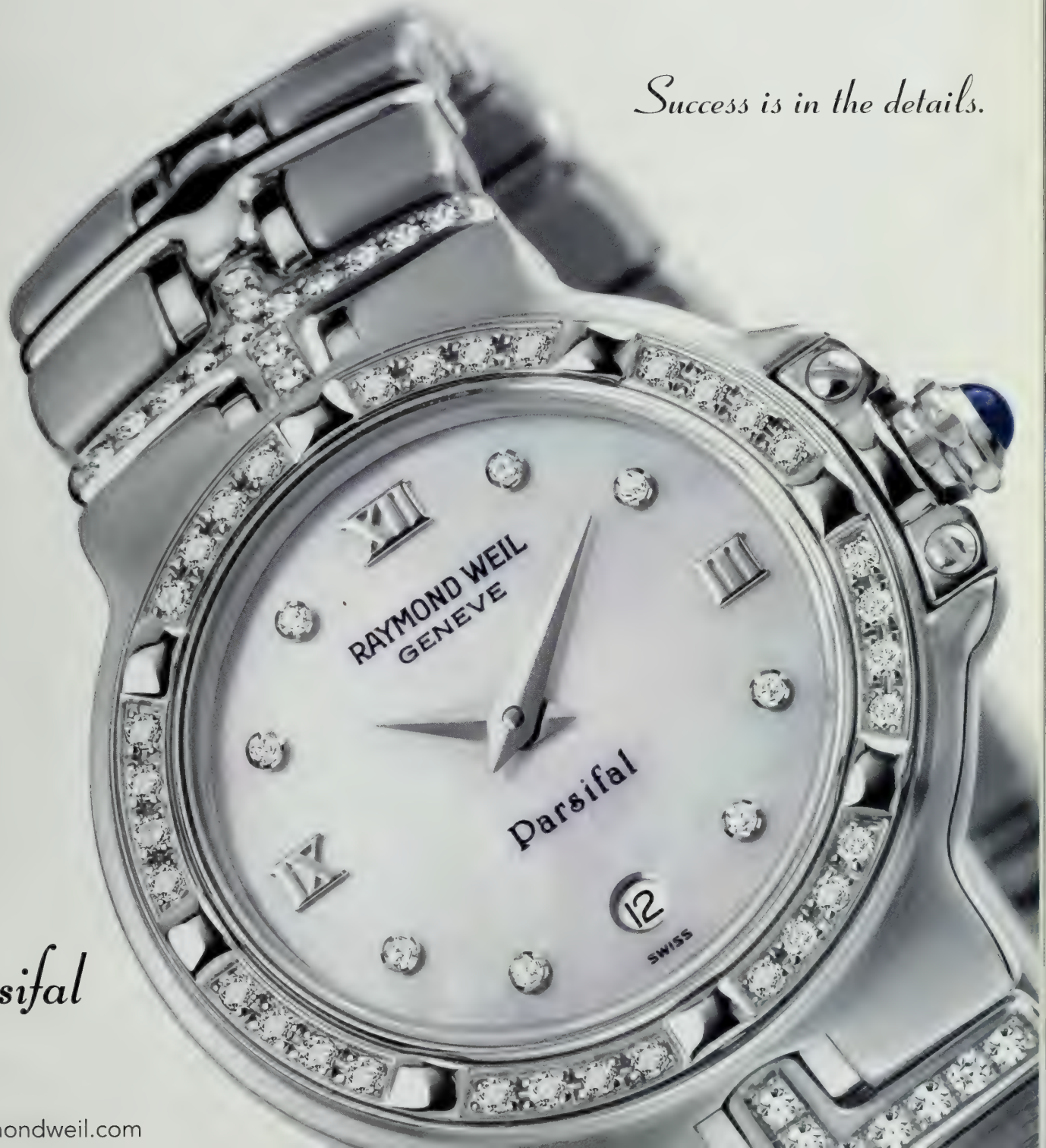
AUTHOR E. B. WHITE, who purchased a Federal house and farm in Maine in 1933 and lived there full time after he retired from *The New Yorker* in 1957, once wrote: "when . . . I dip down across the Narramissic and look back at the tiny town of Orland, the white spire of its church against the pale-red sky stirs me in a way that Chartres could not do." With its rugged Atlantic integrity, harsh winters, bone-chilling water (even in August) and spectacular physical beauty, the coast of Maine does not—to the delight of long-term residents—draw quite as many tourists as Chartres. Still, it has attracted explorers, settlers and discerning pleasure seekers ever since Samuel de Champlain mapped it between 1603 and 1606.

Thomas J. Fleming, a partner in the New York design firm of Irvine & Fleming, bought a cabin in a small town near Penobscot Bay in the early 1990s. He already had a house on Long Island, "but apparently," he recalls,

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THE MAINE TOPIC



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"I'd been talking about Maine all my life. When I bought the cabin, a friend said, 'Well, it's about time!'" He spends long weekends there beginning in May, and though Maine's "summer people" generally decamp by Labor Day, Fleming sometimes goes there in February. "You have to like cold weather, and I do."

He also likes busman's holidays, approvingly quoting designer Bunny Williams on the subject of Saturday afternoons in the country: "I don't play tennis. I don't play golf. I go antiquing. That's my sport."

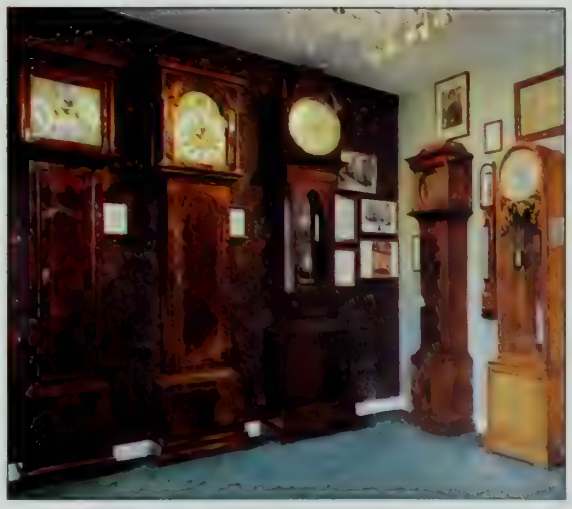
Fleming's favorite sources line up in a swan's-neck curve around Penobscot Bay, starting in the idyllic harbor town of Camden.

He first wandered into Downshire House Clocks & Barometers, which deals in antique tall case clocks, early mercurial barometers and marine art, because he was

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BELOW: Among the collection of tall case clocks at Downshire House, in Camden, is a circa 1875 glass-door clock made by James William Benson, a clockmaker to Queen Victoria.

ABOVE: Owner Gay Schueler with Fleming, at the entrance to Schueler Antiques, on High Street in Camden. RIGHT: She carries 18th- and 19th-century pieces, such as a Welsh dresser, left.





Fleming's favorite sources line up in a swan's-neck curve around Penobscot Bay, starting in the idyllic harbor town of Camden.



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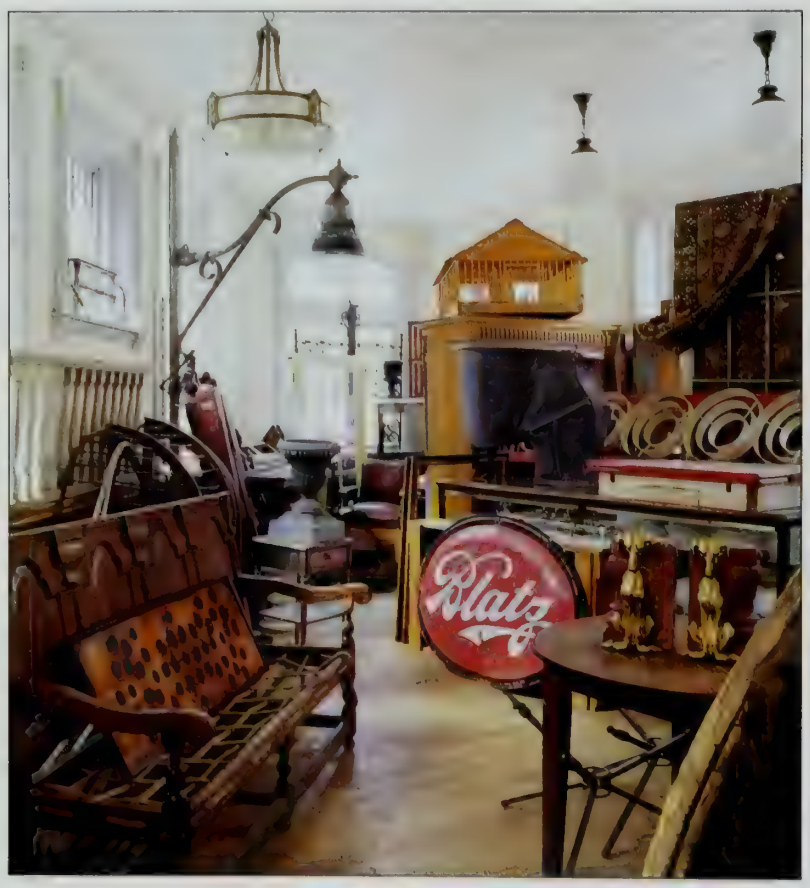
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looking for a clock for a golf club in Bridgehampton. He found exactly what he wanted—a pine tall case—and has been stopping by ever since. The shop's London-born proprietor, Alan Spanswick, says that friends thought he was crazy when he opened the shop "in the middle of nowhere" nine years ago. "I handle very high-end, rare pieces, and you can only trade four or five months a year in Maine, when the summer people and tourists are here. The rest of the time it's snow." His friends were wrong. Spanswick recently doubled his space, taking over the shop next door. He runs a restoration business in England that helps supply Downshire House, and he buys only pieces he loves, even if they might be hard to sell. An example instantly caught Fleming's eye on a recent visit—a rare Irish wall clock made by Thomas Wilson of Dublin in about 1824. The clock has the original mercury-lined mirror in back, a highly unusual striking regulator and an exquisite trefoil foot.



LEFT: Landmark Architectural Antiques, in Belfast, is in a Gothic Revival building designed by architect George M. Harding. Owner Mark Martelon "has a corner on neo-Gothic items."





ABOVE: Fleming and Martelon sit before an 1820s fanlight. LEFT: Among the building artifacts on display are a circa 1915 post-mounted streetlamp and a pair of brass dog andirons.

Just north of Camden, on High Street off Route 1, Schueler Antiques occupies an 1820s white clapboard carriage house with gray trim and fishtail shingles on the upper story. Fleming characterizes owner Gay Schueler's taste as "sophisticated yet quiet and simple." She carries eighteenth- and nineteenth-century American wood and painted furniture as well as some fine English pieces, especially porcelain, all in excellent condition. Nothing feels crowded or crammed in. "You can really walk around and look at pieces from afar," observes Fleming, "which helps you imagine them in other contexts." He missed out on a piece he loved—an elegant screen of black-lacquered panels with half-inch gold banding just inside the frames and a series of gold squares set within each other like Chinese boxes. He later designed one like it.

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THE MAINE TOPIC





LEFT: "He's the dean of antiques," Fleming says of Brad Emerson, whose shop is in Blue Hill. "He has mostly American pieces, with a smattering of English." FAR LEFT: The Main Street entrance.

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Painted Lady Antiques, several miles up the coast from Camden, on Route 1 in tiny Lincolnville, seems quintessential Maine—a gray-shingled farmhouse and barn with a magnificent view of Penobscot Bay. The paint on the floors and on many of the not-so-old objects in the shop comes from proprietor Sherry McGrath's brush. "Her magic," says Fleming, "is that she can produce this terrific distressed antique finish."

McGrath shares Fleming's affection for combining vintage pieces with informal, vernacular objects, and part of the pleasure of browsing at the Painted Lady comes from not knowing what you might find—a nineteenth-century Maine gas sign set over half a Gothic window; a birdhouse made out of old oxidized-green Maine shutters; a flying-duck decoy with copper wings, its body carved from a telephone pole. The shop has a "homey feel," continues Fleming, "partly because Sherry seems always to be doing something her-

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It's not hard to see why Fleming calls the Blue Hill village shop "enchanting."



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Landmark Architectural Antiques
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Owners Marjorie Kernan and Andre Strong chat with Fleming outside Blue Hill Antiques, on Water Street, which is known for 18th- through early-20th-century antiques.

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self rather than just waiting around for people to walk in. If you stood still long enough, she might paint you."

Standing still doesn't seem to be in Fleming's repertoire. Farther north, on upper Main Street in Belfast, the building that houses Landmark Architectural Antiques is in fact a national historic landmark: It was originally a Gothic Revival bank. Designed by George M. Harding in 1878, it has a slate mansard roof, cast-iron crestings and finials, and sandstone and marble details. Mark Martelon, who had managed Urban Archaeology in New York, did an exacting restoration after he bought the building in 1993. Although Landmark is a boutique-style shop, it has ample space for the large building artifacts Martelon carries—railings, lampposts, benches, iron gates and stone obelisks, garden furniture, light fixtures, fanlights, even bathtubs. Fleming remembers with a laugh one of the unusual items there—a massive Late-Victorian partners tub made by I. L. Mott of New York: "When Mark first showed it to me, I didn't catch on. He said, 'Just look at where you fill it from—the side.' Then I realized that's so one person can sit at each end. The Victorians!"

ABOVE: In the shop, a giltwood American convex mirror hangs near a 1930s painted wicker sofa and a copper marching band drum. BELOW: The trio of plywood-and-metal side chairs are from the 1950s.



It takes about an hour to drive from Victorian-urban Belfast, crossing the Penobscot river on a graceful suspension bridge, to rural Blue Hill. Brad Emerson, a ninth-generation Mainer, took over Emerson Antiques from his parents in 1983, and it's not hard to see why Fleming calls the Blue Hill village shop "enchanting." From front steps lined with pots of petunias, geraniums and licorice plants, you look straight through a series of rooms filled with fine American and European pieces to a terraced garden. "Brad doesn't put together an English room or a French room," says Fleming, "but he does group things that work wonderfully together." One grouping recently included a pair of country French side chairs

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THE MAINE TOPIC

continued from page 76

with rush seats, a mid-nineteenth-century New Hampshire country card table and a set of 1870 Wedgwood creamware dishes with a seashell motif. Fleming bought a pair of cast-iron Gothic Revival andirons and reserved a *faux-bois* neo-Gothic cupboard made in 1845 for a church in Ellsworth, Maine. "You know that many of the pieces here have been used but not abused over the years," he notes. "They've come out of other people's lives."

Marjorie Kernan worked for Brad Emerson before opening her own shop, Blue Hill Antiques, in what had been an early-nineteenth-century stable. She and her husband, Andre Strong, go antiques hunting in France every spring—last year's acquisitions sold so well that the couple had to go back in June to replenish their stock. Kernan's taste is "always quirky and always interesting," says Fleming. "She's got an eclectic, witty sensibility. I've bought more from her than from anyone else." Among the designer's favorite purchases at the shop are a 1920s jazz bass drum made of wood, with mother-of-pearl inlay, and a 1920s pantry table with cabriole legs, its white paint chipping off. "I had the table stripped and lacquered black," he recalls—"probably a mistake—but then I had the Painted Lady put a terrific *faux-marbre* top on it."

> "I'd been talking about Maine all my life. When I bought the cabin, a friend said, 'Well, it's about time!'"

Talking about Maine in his New York office, Fleming reflects: "I never have enough time up there. Keith Irvine and I have worked together for forty-one years. Maybe eventually we'll retire. I can't wait until the day I say, 'I'm going to Maine,' and somebody asks, 'When are you coming back?' and I say, 'I don't know. I'll come back when I'm ready.'" □



DANIEL SWAROVSKI
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HONG KONG'S KUN TING STUDY HALL

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Text by Carol Lutfy
Photography by
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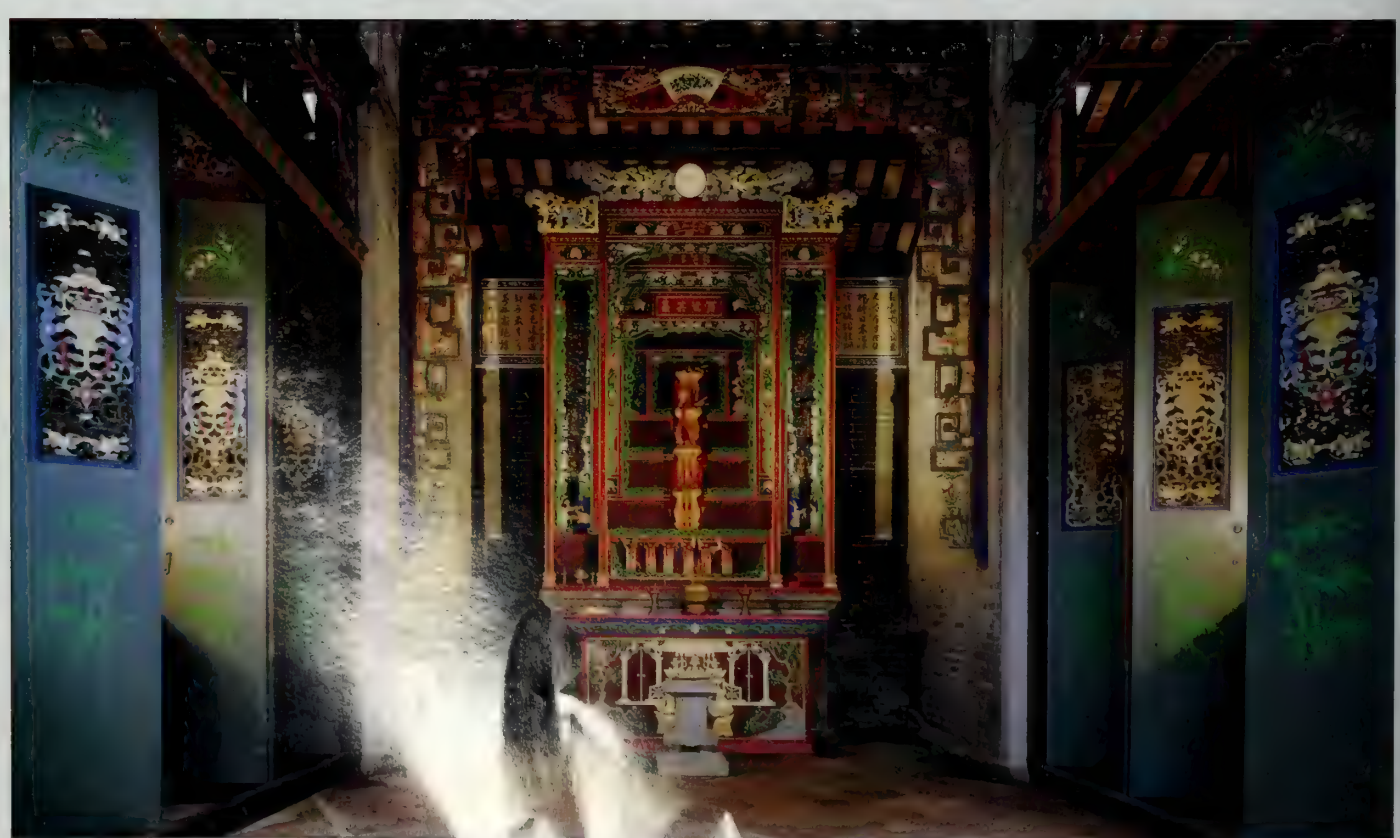
BELOW: Elaborate carvings ornament the altar in the main hall, which was used by the family both for ancestral worship and for the private tutoring of their children.

IN 1983 HONG KONG'S ARchitectural Services Department approached Tang Kai Kam, head of the Tang family, about restoring their 131-year-old study hall. Despite its battered roof and faded interior, Kun Ting Study Hall was still recognizable as the finest structure of its kind in Hong Kong. The handsome green-brick building had been completed at the height of the Tang clan's power in 1870. Its murals and carvings, ceramic and plasterwork, created by artisans from the province of Guangdong, embodied the highest-quality craftsmanship of the day.

Located in the district of Ping Shan in what is now the New Territories, Kun Ting Study Hall was originally conceived for both private schooling and ancestral worship. But with the abolition of traditional Chinese educa-

continued on page 82

RIGHT: Once in ruins, the historic Kun Ting Study Hall in Hong Kong, built in 1870 by the Tang clan, has been restored by a conservation team headed by architect Lam Sair Ling.



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HONG KONG'S KUN TING STUDY HALL



LEFT: Although Kun Ting is a traditional Chinese two-hall building with an inner courtyard, "it's not as symmetrical as you'd expect from these types of layouts," says Lam.

BELOW: "The redecoration was carried out based on color pigments scraped from salvaged panels," Lam explains. "The frieze paintings were cleaned, not retouched."

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tion and other changes in Hong Kong's socioeconomic development, the building had outlived its use.

By the time conservation architect Lam Sair Ling became caught up in the project, the roof had partially collapsed. Tiles, bricks and garbage were strewn all over; thieves had removed four gilt Buddhas from the main hall; and a fire had turned the carved altar to ashes. The annex to the study hall, used to entertain important guests, was in an equally sorry state of disrepair.

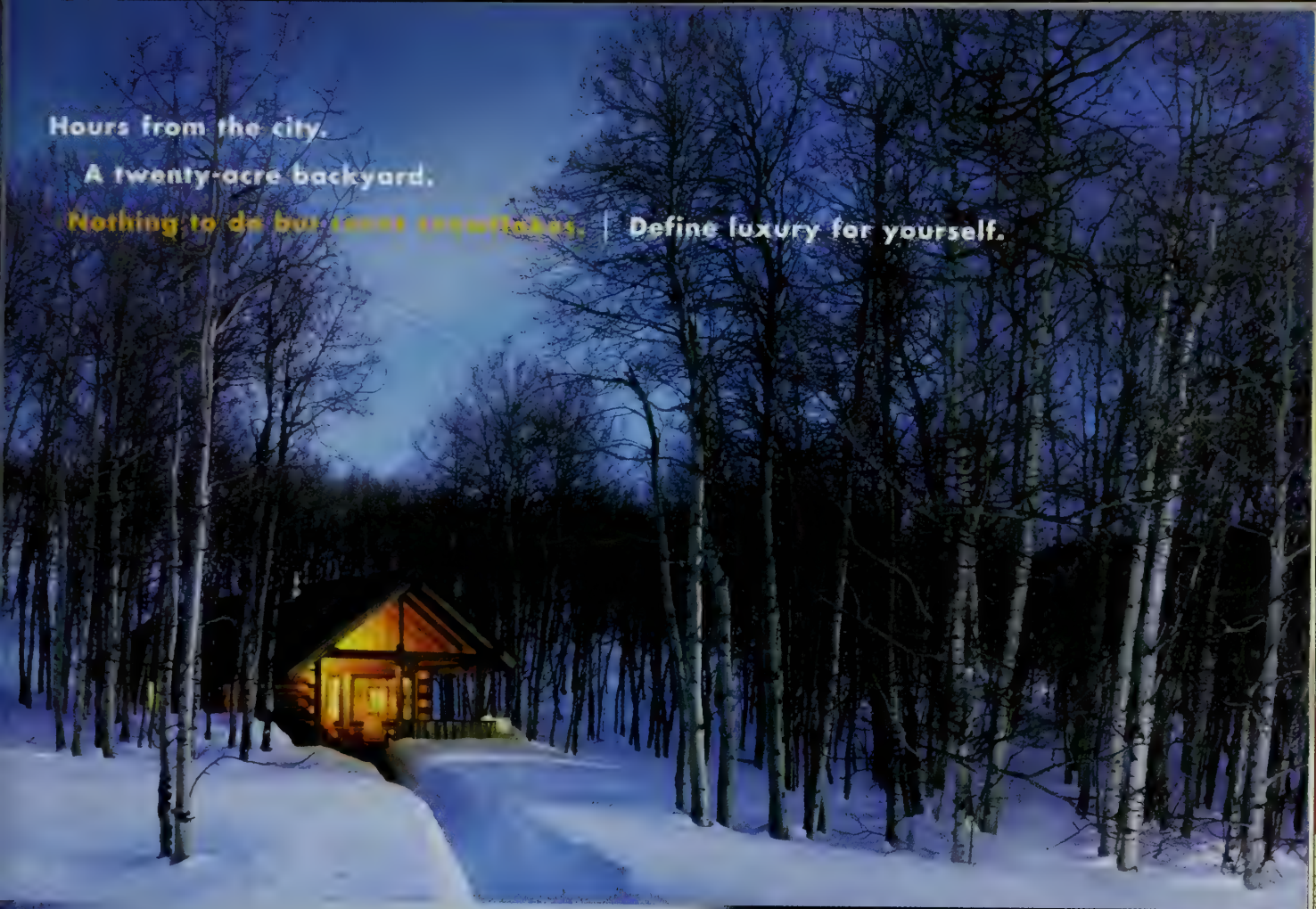
Far from welcoming Lam's overtures about restoration, some of the Tang [illegible] to sell the structu[illegible] price of the land. [illegible] a situation in which th[illegible] lagers saw you and thought, If you're from the government, you must be trying to find ways to take away my building," Lam remembers. "Mr. Tang wouldn't give me the time of day."

Lam was no stranger to reluctant villagers, however. The Hong Kong–born, British-educated architect had shepherded other restoration projects in the New Territories. These included the much-heralded scholar's residence Tai Fu Tai (see *Architectural Digest*, October 1993), which was renovated—ten years after the subject of conservation was first broached—in 1988.

Tai Fu Tai represented a [illegible] leap for the cause of [illegible] conservation in Hong [illegible]

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HONG KONG'S KUN TING STUDY HALL

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ushering in a mini–restoration boom that celebrates the legacies of the Five Great Clans. Over the past several years ancestral and study halls, temples and private residences belonging to the Tang, Man, Hau, Pang and Liu families have been rediscovered and refurbished in increasing numbers.

"We're using the same strategy all over the New Territories—we ask to do just a little in the beginning," says Lam. "After they see the results, the families come back and ask us to do more." The award-winning restoration of Kun Ting followed a classic pattern in this respect: The study hall was completed in 1991, the annex in 1993.

Kun Ting Study Hall was built by the largest and most powerful of the Five Great Clans and the first to settle in the New Territories. The Tangs migrated south from mainland China in the eleventh century, establishing roots in the area after Tang Fuxie, a member of the gentry and a *jinshi* scholar from Jiangxi, decided to retire there. Attracted by its lush scenery and temperate climate, he acquired land, founded a village and built a college in Kam Tin in the late 1200s.

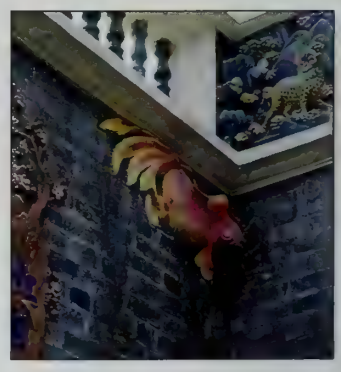
The Tang family prospered, settling towns throughout the area that would later be known

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LEFT: Polychromatic plaster moldings adorn the roof ridge and gable above the entrance. The eaves have carved motifs symbolizing such blessings as longevity and prosperity.





BELOW LEFT: A moon gate dominates the lobby of the Cool Summer Parlor, an annex. The plaques describe clan achievements. BELOW: A goldfish waterspout overlooks the courtyard.

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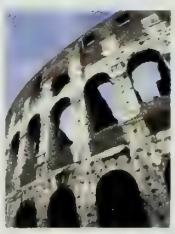
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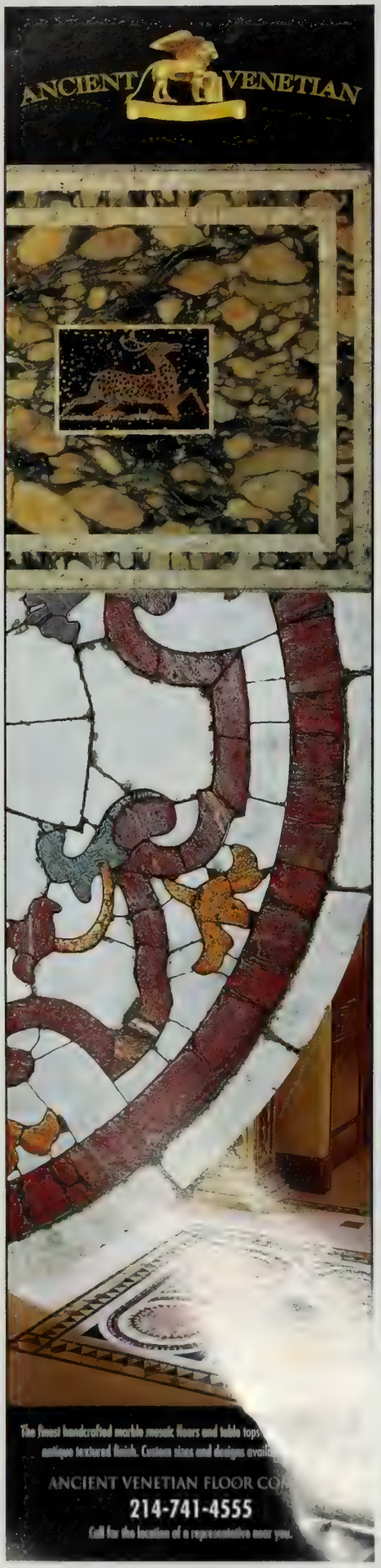
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HONG KONG'S KUN TING STUDY HALL

continued from page 84

as the New Territories. By the time Kun Ting Study Hall was erected, they had constructed dozens of study halls in and around Yeun Long, not far from Deep Bay. These halls were meant to enhance the family's prominent position by helping the Tang children to pass the imperial civil service examination and eventually become mandarins in the Qing administration. For a clan already unrivaled in its scholarly achievements, this was a way to further consolidate power.

Kun Ting Study Hall commemorates the clan's twenty-first-generation ancestor Tang Kun Ting. A two-hall building with an inner courtyard, it is supported structurally by carved granite columns with a granite-block base along the façade. Kun Ting boasts an intricate ancestral altar, elegantly carved beams, elaborate roof ridges, hand-tooled screen panels and delicate wall paintings. It is decorated throughout with auspicious scholarly motifs: A vase containing a lotus bud and a feather symbolizes social advancement through study, while a fish emerging from a gate as a dragon depicts a boy's transformation into a scholar.

The annex to the study hall, called Chin Shu Hin, or the Cool Summer Parlor, functioned as a guesthouse for visiting scholars. It is linked to the study hall by a moon gate and employs Western architectural elements, such as the extensive use of glass, in its design. Perhaps because of later alterations, the configuration of the building is irregular—something of a mystery within a school of architecture that values symmetry. "It's not clear whether this was the particular taste of the master carpenter or whether he was adhering to a difficult site," says Lam.

During its heyday, Kun Ting was one of the focal points of Ping Shan. As an ancestral hall, it was the site of regular visits from members of the Tang family who made daily offerings at the altar. As a study hall, it had cham-bers that were used as classrooms for about thirty students at a time. The annex featured guest rooms, a stable, a kitchen and a bath.

Kai Kam's generation was the last to be educated there. (At that time they occasionally welcomed other students.) "We started going to school at age four or five," he recalls. "Classes began at six A.M., and we studied the Chinese classics, the writings of Confucius and the Tang poets. The teachers came from mainland China, and they were strict. If you couldn't recite a verse properly, you got whacked. If you were late, you had to kneel in front of a statue of Confucius." After six years of training at the study hall, the children moved on to standard schools.

When the education function was eliminated, study halls all over the New Territories fell into disrepair. "The attitude was that they were communal buildings. Nobody wanted to take responsibility or invest any money in them," says Lam. Some were turned into makeshift housing projects, although Kun Ting was spared this fate. Shut Hing Study Library, just down the road from Kun Ting, offers a good example of what happened to them: The original structure—now a tenement—is unrecognizable beyond its splendid entrance gate.

The restoration of Kun Ting Study Hall began in 1990, posing conceptual problems for the York University–educated Lam, who was sensitive to both Western and Chinese considerations. "According to Western principles, you strive to preserve the existing materials," he explains. "But according to Chinese thinking, you try to make everything new in order to renew the spirit."

Lam and his team took great pains to incorporate both philosophies into their efforts. Craftsmen, brought in from mainland China, replaced the collapsed roof, rebuilt the roof ridge and reconstructed the main altar. But they were careful not to "compromise the integrity of the brushstroke" in any of the mural paintings, opting to clean rather than rework them. As much of the glass and ceramic grillwork as possible was salvaged, as were the hand-carved wood screens.

With the restoration accomplished, the Tangs have begun to use Kun Ting again to conduct ancestral ceremonies, hold community meetings and arbitrate village disputes. "Now the Tangs would like Kun Ting Study Hall to be formally declared a monument," says Lam Sair Ling. "They're all convinced that that's the only way to keep it forever." □


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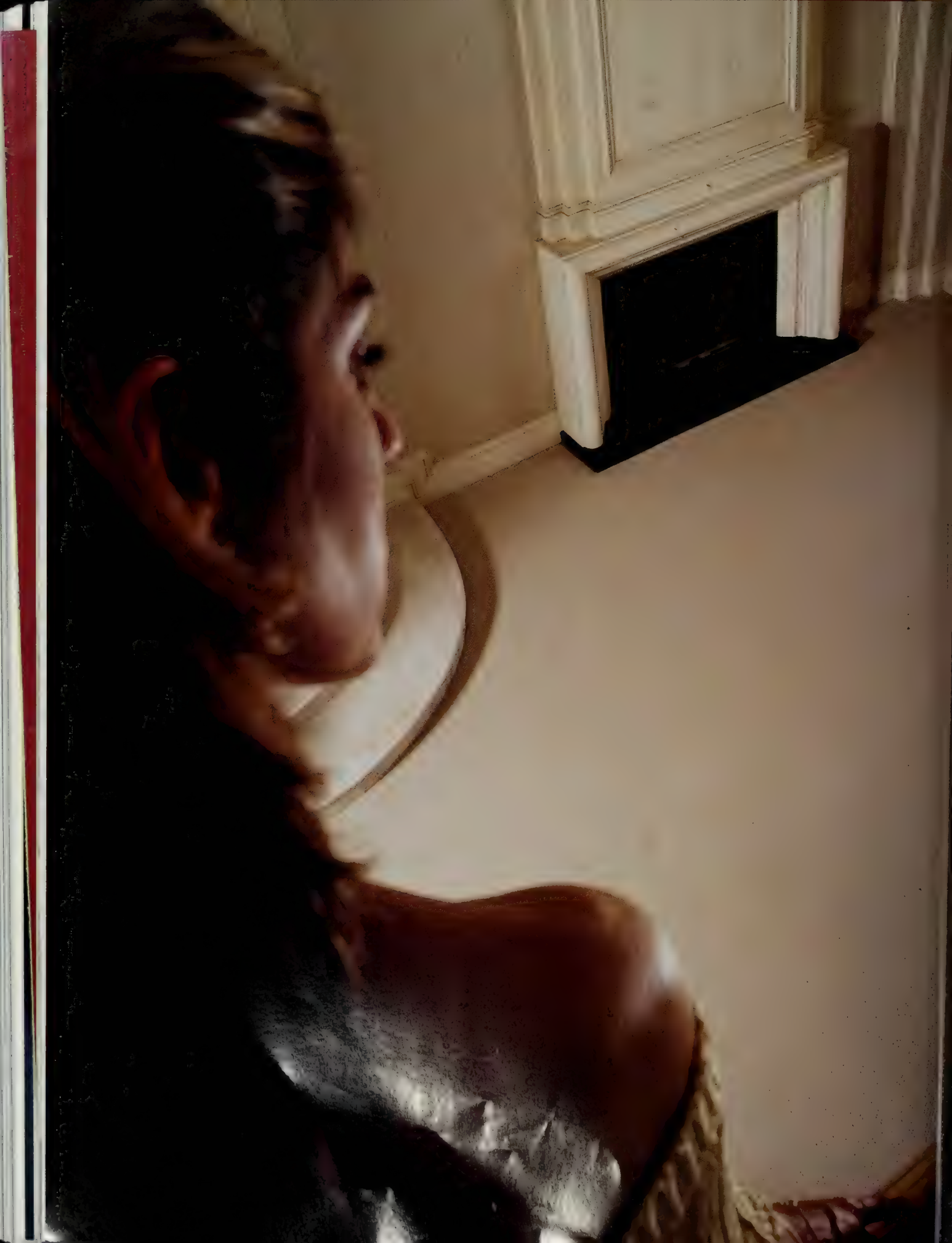
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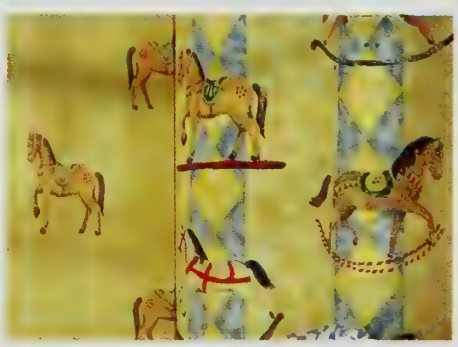


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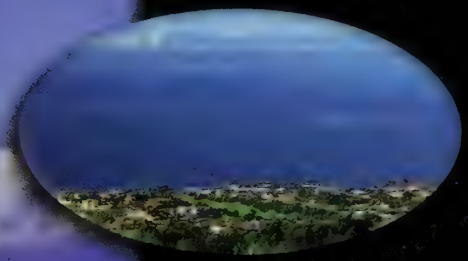
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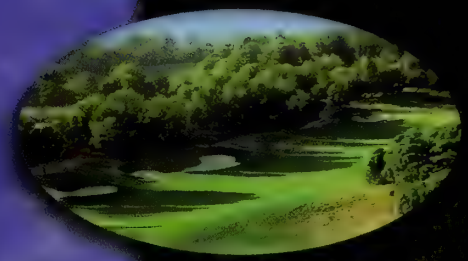
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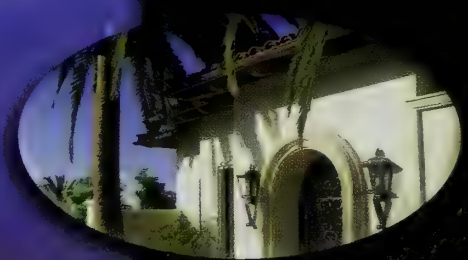
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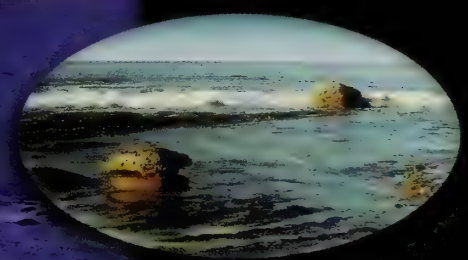
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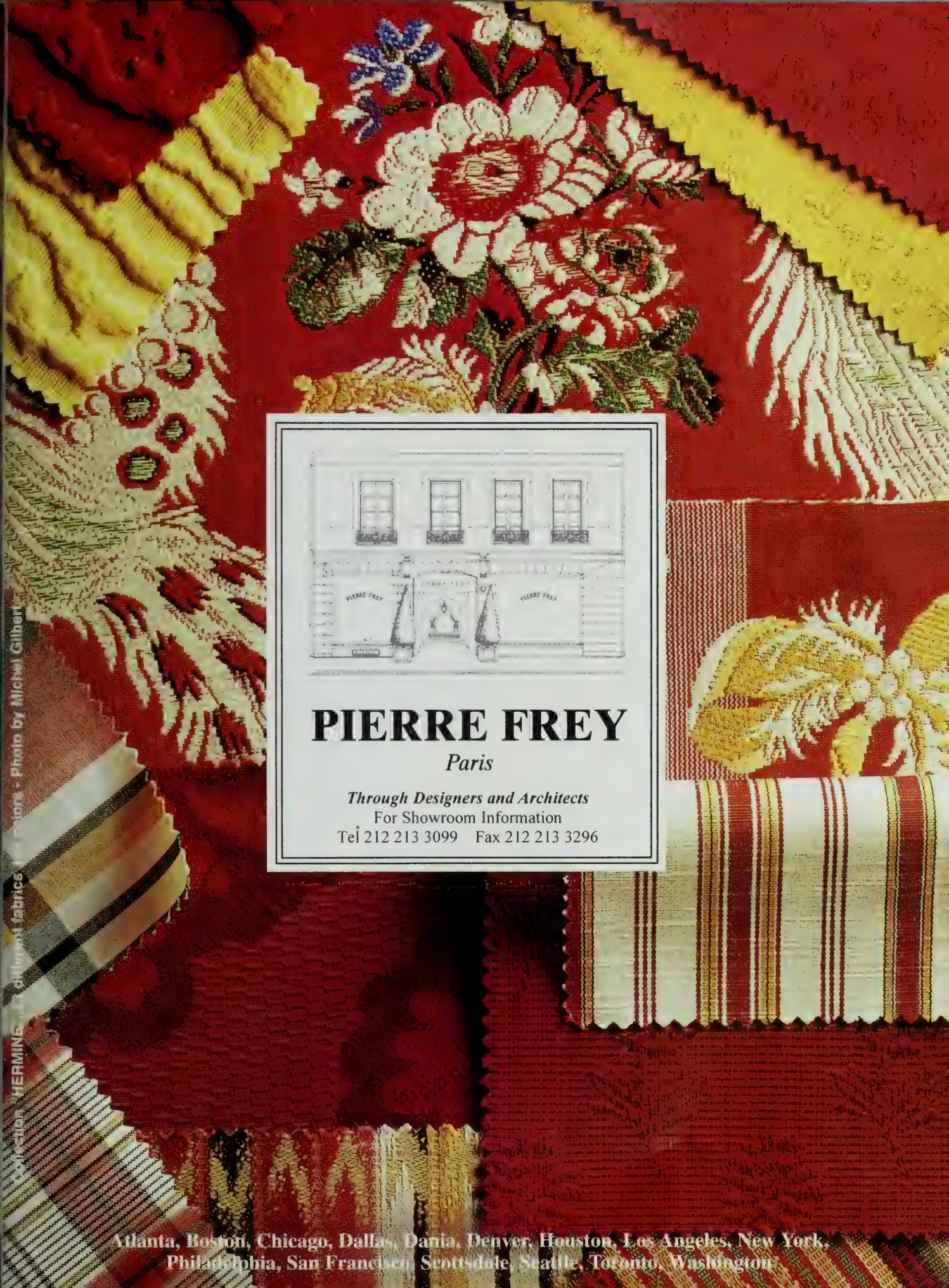
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PAINTED FURNITURE

NINETEENTH-CENTURY PIECES THAT EARNED THE LABEL "FANCY"

By Jeffrey Simpson



Armchair, Baltimore, 1803. Wood; 33¼" x 21¼". A fancy chair was manufactured by John and Hugh Finlay, the leading makers of the day. Stiles T. Colwill Interiors, Baltimore.

ERIK KVALSVIK

IN DESCRIBING FANCY FURNITURE—the technical term for painted Federal and American Empire pieces, made between 1789 and 1830—Guy Bush uses a somewhat unexpected word. "This is very cool furniture," the New York–based dealer says. "It's the sexiest forms from the Sheraton and Hepplewhite design books, imbued with the American spirit."

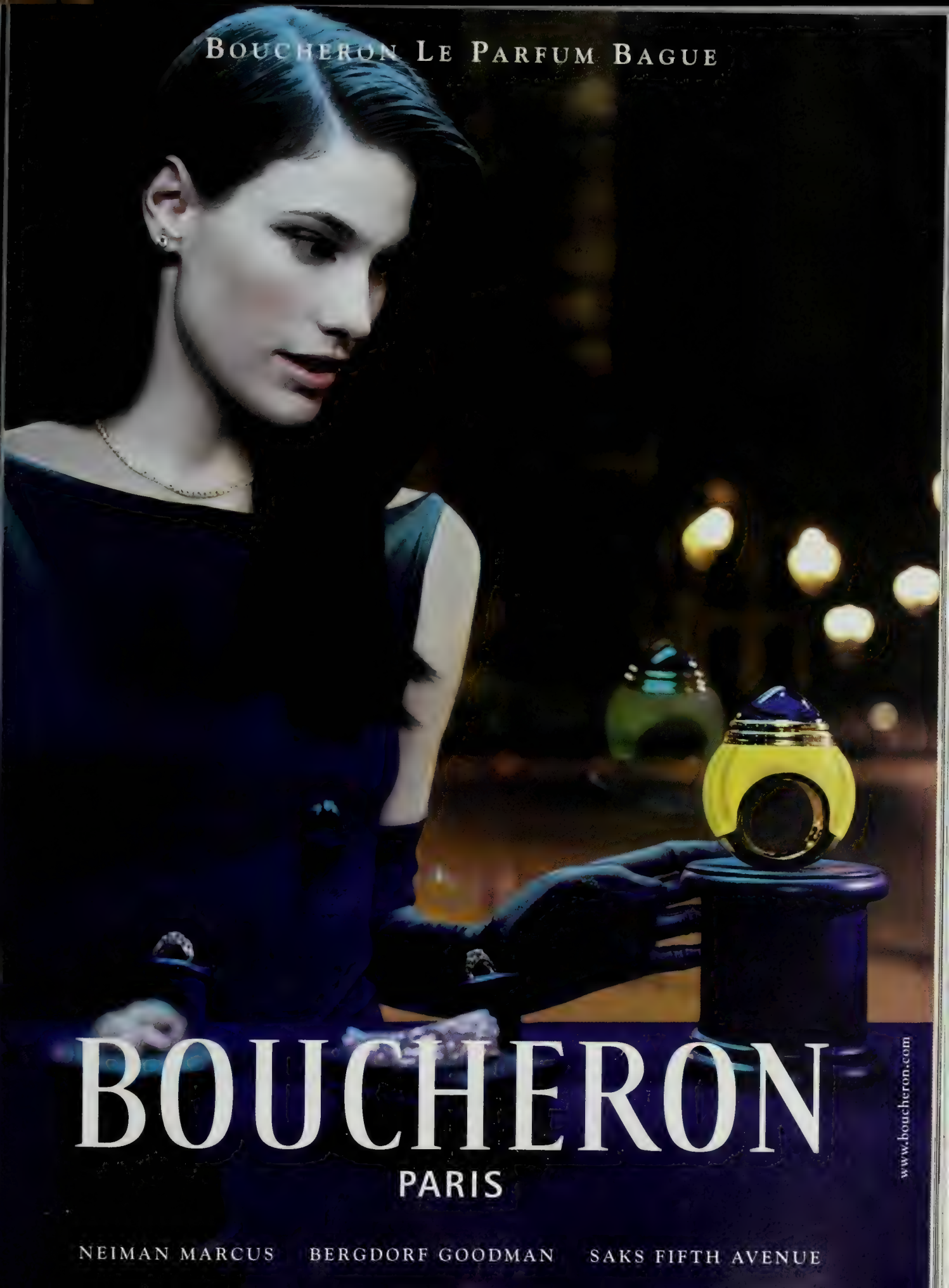
The pier tables, card tables, settees and side chairs—often painted Pompeian red, cobalt blue or apple green and embellished with small architectural or scenic views or classical motifs—were made in Boston and Salem, Massachusetts, New York, Philadelphia and, with the greatest style and in the greatest numbers, in Baltimore. It appealed to the merchant and landowning classes of the burgeoning young republic. "In Baltimore you might find at Belvidere, the estate of Governor Eager Howard, three major suites of furniture in three different colors," says Gregory R. Weidman, furnishings project coordinator at the late-eighteenth-century Hampton Mansion and author of *Furniture in Maryland, 1740–1940*. "The governor was old money—the nouveaux riches liked showy, but so did the old rich."

Over the last thirty years the furniture has been rediscovered by collectors who could be said to fall into the same categories. Andy Warhol was an enthusiast, and so are curators at the Brooklyn Museum of Art. New York designer Elissa Cullman reports, "I'm buying fancy furniture all the time for my clients. American furniture is definitely coming back into vogue, and the really good pieces are so well documented that it's like buying a piece of our history."

Contemporary interest in the furniture was piqued by an exhibition and catalogue at the Baltimore Mu[illegible]um of Art curated by William Voss E[illegible] III in 1972. Soon after the exhibition, [illegible] immured for generations in long-s[illegible]tered ballrooms and dusty parlors b[illegible] to appear at auction houses, as pr[illegible] predictably began to rise. Weidman remembers standing with Stiles T. Colwill, curator of the Maryland Historical Society at the time, at an auction where Colwill hoped to buy some pieces for [illegible]ociety. "A suite had just come out of [illegible] house," says Weidman, "and [illegible]. Unfortunately, he was bidding against Albert Sack, the antiques dealer, who was bidding for Andy Warhol. Stiles only got one table."

About a dozen years later the historical society again lost in bidding for the same pieces at the auctions held after Warhol's death. This time the table the

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FELICIANO

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society wanted went to the Brooklyn Museum for $50,000. "Now that table would bring seven or eight times that," says Bush, who recently sold a Baltimore pier table for a six-figure price.

Because of its bright colors and decorative appeal, the furniture has been known since it first appeared as "fancy furniture." Cynthia V. A. Schaffner and Susan Klein, in their book *American Painted Furniture 1790–1880*, mention a New York advertisement of 1798 in which one "William Challen calls himself a 'Fancy Chairmaker from London,' offering 'every article in the fancy chair line.'" An advertisement in Baltimore's October 24, 1803, *Federal Gazette* announces the opening of the shop of John and Hugh Finlay, the Irish-born brothers who took the form[illegible]s highest level, stating, "They [illegible]de, and make to any pattern [illegible] fancy and japanned furnitu[illegible]

Designs in the Federal [illegible] derived from pattern book[illegible] George Hepplewhite and Th[illegible] aton. These patterns in turn [illegible] spired by the Neoclassical int[illegible] Robert Adam. Schaffner and K[illegible] that "the line drawings in these [illegible] lios displayed linear furniture with [illegible] metric forms and thin veneers [illegible] delicate inlaid patterning, low-r[illegible] carving, or fanciful painted surfaces." They go on to quote Hepplewhite as saying that painted furniture allowed "'a framework less massy than is requisite for mahogany'" and that painted furniture was to be decorated with the same colors used throughout the room, a direct inheritance from the Adam tradition, "'to make the whole accord in harmony.'"

After the War of 1812, American Empire furniture, as it came to be called, was made in forms more directly related to those of ancient Greece and Rome. The popular pieces included Greek klismos chairs, Roman curule chairs with curved, X-shaped legs, and Greek reclining couches. Elder, in his seminal 1972 catalogue, mentions the importance of English design books as sources

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ABOVE: *Settee*, New York, circa 1805–15. Wood; 33½" x 76". A Federal settee features gilding and faux graining in red and green. . Carswell Rush Berlin, Inc., New York.

LEFT: *Table*, Baltimore, circa 1810–15. Poplar and pine; 36¾" x 39½". Many pieces of fancy furniture were painted with classical motifs. G. K. S. Bush Antiques, New York.

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for this later period, as well as the work of Charles Percier and Pierre-François-Léonard Fontaine, architects and designers at Napoleon's court, which took so many precedents, visually and ideologically, from the ancient Romans. Weidman also acknowledges English sources for forms of furniture but concurs that the Baltimore Empire painted-decoration style came principally from France, following Hugh Finlay's visit there, and that American cabinetmakers looked to France "for the avant-garde." She says that the influence of Percier and Fontaine came "hot off the press, translated here to the American idiom."

Everyone agrees that, although the form reached its apogee in Baltimore, good work was done in all the major cities, and the "regional differences," as Wendy A. Cooper, senior furniture curator at Delaware's Winterthur Museum, calls them, are distinct. Baltimore furniture, particularly in the earlier period, was painted in vibrant colors, while pieces made in Philadelphia, partly because of an earlier French influence from émigrés who had settled there after fleeing the revolution, often had combinations of gilt and white or black. Weidman notes that only Baltimore furniture has "real views"—depictions of great houses or recognizable scenes—in its decorative panels. A suite of thirteen pieces from the Finlay shop shows seventeen architectural views of Baltimore houses. Just two of the houses are still standing today, and the meticulous paintings on the chairbacks, settees and table are the only record of the vanished past.

Jack L. Lindsey, curator of American decorative arts at the Philadelphia Museum of Art, says that the decorative work on Baltimore pieces was done in several colors and usually freehand, and in Philadelphia it was done in yellow ocher or gilt. New York and Boston

continued on page 96

Pieces immured for generations in dusty parlors began to appear at auction houses.



ERIK KVALSVIK

RIGHT: *Side Chair*, Massachusetts, circa 1800. Wood; 35½" x 20". A chair has a Hepplewhite-style urn back. Milly McGehee—Americana, Baltimore.



LEFT: *Etagère*, Baltimore, 1815–35. Poplar, maple and rosewood [illegible]; 54" x 18½". [illegible] and gilt decoration. [illegible]. J. M. [illegible] American [illegible] more.

[illegible] Baltimore, [illegible] 1815. Wood [illegible] 18" x [illegible] color infrequent [illegible] Baltimore piece [illegible] Gallery, Ardmore




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painters used cross-hatching to simulate engravings. Weidman says that largely because of the proliferation of manufacturing in Baltimore and the marketing genius of the Finlay brothers, the chairs were exported in quantity to places as far away as the Caribbean and South America.

One suite of furniture has become mythic because of its prestigious commission and its destruction under dramatic circumstances. In 1809 Benjamin Latrobe, the English-born architect who would help design the United States Capitol, commissioned thirty-six chairs, two sofas and four settees to furnish the Madison White House. "It's always been assumed," says Lindsey, "that this suite was made in the Finlay workshops, but recently a letter surfaced from Latrobe to Dolley Madison, apologizing for its not being ready. He explains that the frames had been made in Philadelphia and a Philadelphia upholsterer and decorating agent was working on them." Notes exist, however, from Latrobe to the Finlays regarding the finishing of the suite, and Cooper says that though it was made in Philadelphia, evidence suggests that it was painted in Baltimore. In any case, the Madison suite was destroyed when the British burned the White House in 1814, and the memory of it survives only in Latrobe's drawings, now in the Maryland Historical Society's archives. Recently, copies of the furniture were made, using the drawings, for the first time since 1809, for an exhibition at the Baltimore Museum on the American presidency, curated by James A. Abbott.

By the 1820s, while the Finlays were still executing what Weidman calls "supremely sophisticated designs for the high end of the market," less expensive pieces of fancy furniture were being produced by the dozen, usually decorated in a less ornate manner. Cooper notes that chairs like those from David Alling's factory in Newark, New Jersey—which she says were shipped "everywhere"—can be bought today for as little as $200 to $1,200.

Cullman, who calls these more country-style chairs "delicious," puts the price a bit higher, at around $2,500, but she and Cooper agree that single chairs are particularly fairly priced. "They were made in sets," says Cullman, "and most dealers don't even want to deal with single ones. I think they're great for a bedroom." Adds Cooper, "Dealers assume that everybody wants a breakfast set, but the single chairs work in a room almost like a folk painting."

The current value of painted furniture depends on the scarcity of the high-end pieces and—not surprisingly—on the condition of the paint. New York dealer Carswell Rush Berlin says, "It is simply not common to find pieces that are sufficiently formal, sufficiently refined and in sufficiently good condition." He recalls that at a high-end antiques show in Baltimore earlier this year, there was only one painted chair for sale that was actually made in Baltimore. Guy Bush estimates that he can find a piece of the quality of an apple-green Baltimore pier table he has now only "once every four or five years." A fire-engine-red Baltimore card table, regarded as one of the most important pieces to surface in recent years, was acquired by Winterthur in 1999 for a figure that the museum will not disclose but that expert opinion puts at several hundred thousand dollars. "We only had to clean accumulated dirt from the surface," says Cooper.

"Painted furniture is only as valuable as its paint is good," says Berlin, who is currently offering a pristine grain-painted and gilded New York settee for just under $50,000. And even if the paint is all there, Bush explains, "people do a balancing act about whether to clean these pieces." He says of his pier table, "If I were going to live with it, I would clean it, but it's a coup to have it untouched." While he feels that from a dealer's or academic's standpoint, a piece should not be cleaned, he acknowledges that "most painted-furniture collectors want the pieces to be as bright and gaudy as when they were made."

It is the unexpected color, as well as the surprising durability, deceptive delicacy and elegance of fancy furniture that attracts so many designers. "I want any piece I see," says Elissa Cullman. "At some point you have to get away from brown wood." □



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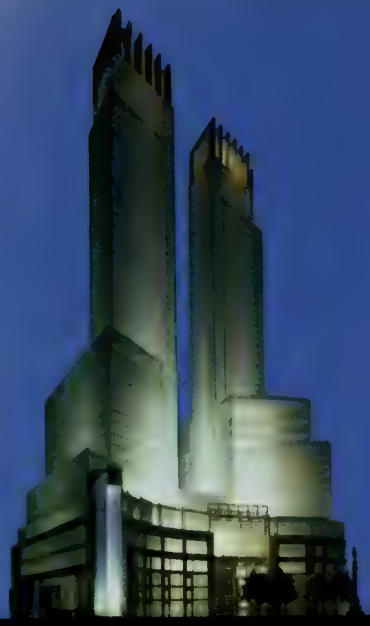


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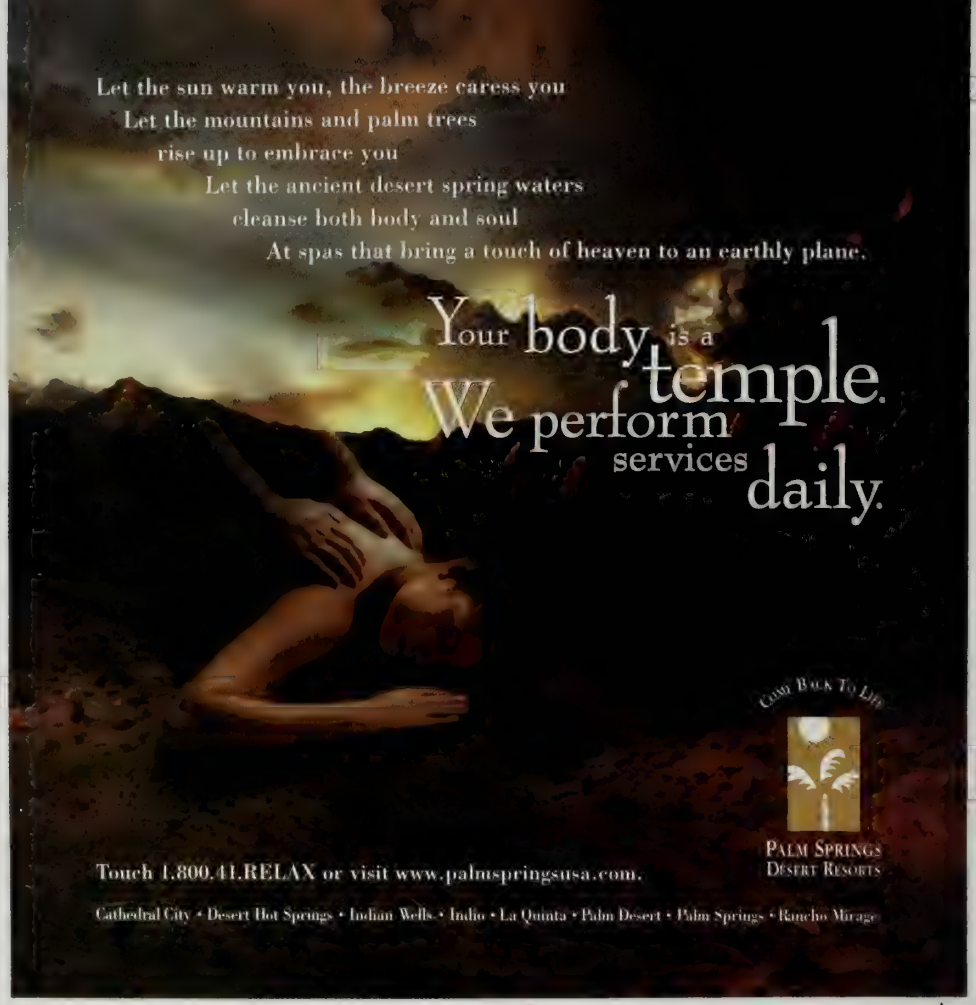
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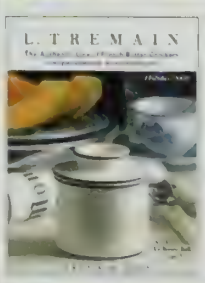




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pinch of salt

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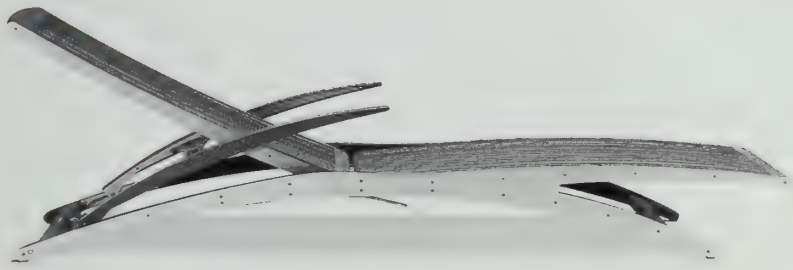
*Candied garlic cloves: In a frying pan, place whole garlic head in 400°F oven, covered with aluminum foil, for about 45 minutes or until garlic is softened. Scoop out garlic cloves when cooled.

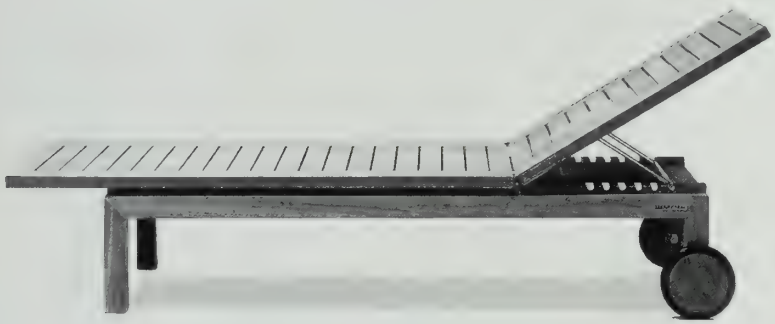


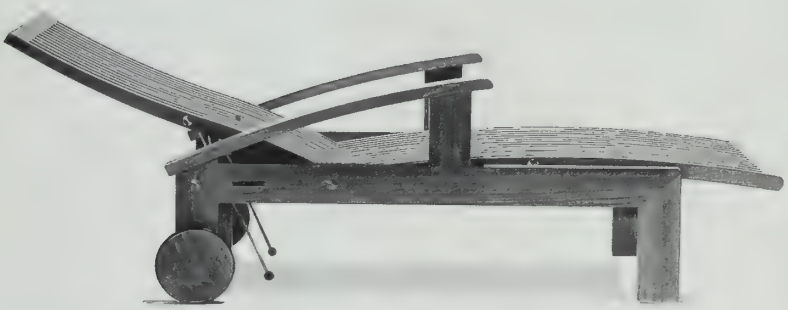
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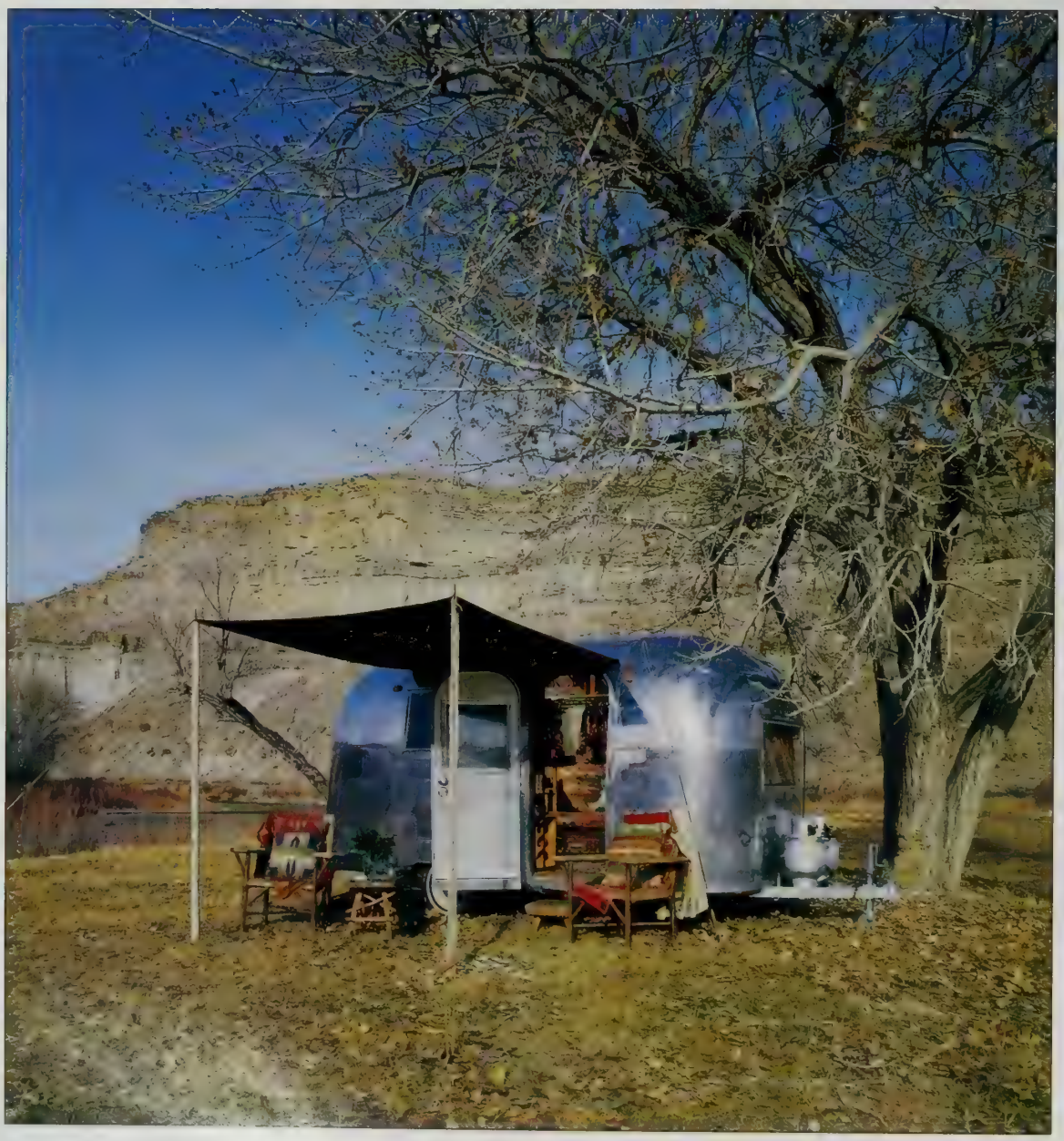


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THE ADIRONDACK CARAVEL

RALPH LAUREN DESIGNS A VINTAGE AIRSTREAM TRAILER FOR CHARITY



A 14-foot-long Airstream, which has been completely refurbished by Ralph Lauren, is one of four unique theme trailers currently being auctioned for charity on the polo.com Web site.

Text by Susan Cheever [illegible] by David O. Marlow

ROMANCING THE RO[illegible] been our nationa[illegible] Walt Whitman's o[illegible] life in the nineteenth century t[illegible] Wally Byam's Airstream traile[illegible] twentieth. "Adventure is where you find it," wrote Byam, whose aluminum land yachts became icons of American wanderlust. This peripatetic romance becomes a full-dress love affair in Ralph Lauren's Adirondack Caravel, refitted [illegible] the whitewalls to the roof rivets and [illegible] ornated in lavish Adirondack style.

Inspired by l[illegible]ng-ago Lauren family driving trips [illegible]nta Fe and the Grand Canyon and by th[illegible] designer's passion for all things Adi[illegible]ndack, this vintage vagabond is th[illegible]ummate road candy. Its gleamin[illegible]es shelter a treasure chest of Adi[illegible]ick, Victorian and Native American design—from antique fishing creels and oil lamps to trading blankets and Navajo weavings. "We all went to camp in the Adirondacks," recalls David Lauren, one of three Lauren children, who is now chief creative director of Ralph Lauren Media. "We spent a lot of time there. We don't have a house in the Adirondacks, but if

continued on page 104



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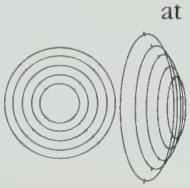
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THE ADIRONDACK CARAVEL



LEFT: The décor is inspired by Lauren's love for the Adirondacks. Under a pine ceiling stands a pullout peeled-log dining table. The floor is made from salvaged barnwood.

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we did, this is what it would look like."

Every square inch of the fourteen-foot-long Airstream, which is one of four being auctioned online at polo.com for the Ralph Lauren Center for Cancer Prevention and Care in Harlem, is a hymn to the Adirondack camps of the twenties, with their wide, shady summer porches, birch-bark and twig furniture and carved ceilings. Using a palette taken from the lakes and forests and a scale provided by the northeastern wilderness, wealthy vacationers from New York and Boston created a regional aesthetic that was one of Ralph Lauren's first inspirations twenty-five years ago. "It's always been an important style for us," says David Lauren. "We had the idea of designing a home you could buy online, and we came up with the ultimate Adirondack cottage."

The Airstream, temporarily parked under a cottonwood on the Gunnison River, near the Lauren ranch in Ridgeway, Colorado, has a porch delineated by a Black Watch oilcloth canopy trimmed with leather and mounted on two poles. In its shade, two paddle-arm Adirondack-style chairs and a table with its original bark top are draped with Oregon City wool trading blankets and softened with pillows fashioned from more blankets. A handmade log footstool serves as a step leading into the trailer, where a Navajo rug in a diamond pattern rests on a floor made from old barnwood.

Inside, the décor goes from rugs to riches; walls and cupboards are detailed with split-birch-twig mosaic designs, beaded-board paneling and vintage prints in tramp art frames. Draperies in a Ralph Lauren Home Collection pattern with tickinglike ties hang from twig rods. The sofa, with its whipstitched-leather cushions and split, unpeeled-log frame, pulls out to make a bed. A pine bookcase is stocked with classic volumes from the twenties and thirties. It sits under a

continued on page 106



RIGHT: Knotty-pine walls and cupboards accented with beaded-board paneling and split-birch mosaic designs add warmth. A bed unfolds from the leather-cushioned sofa.

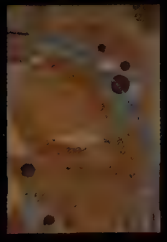

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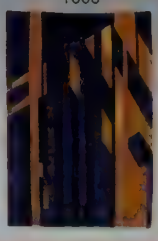

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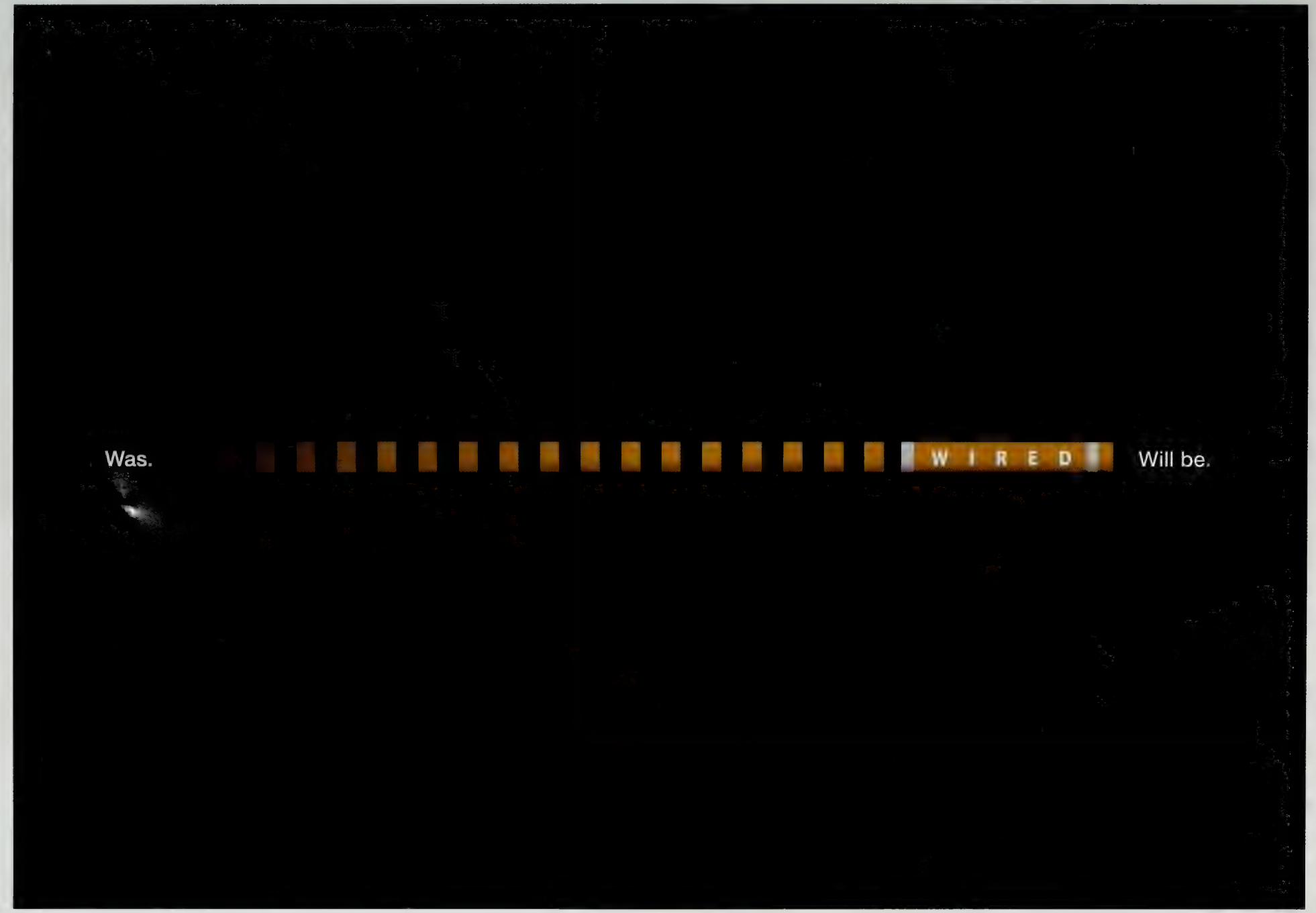
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CALVERT VAUX IN OXFORD

AN ARCHITECTURAL TREASURE IN MISSISSIPPI



Text by Thomas S. Hines/Photography by James Archambeault

Ammadelle, in Oxford, Mississippi, is one of the residential works of architect Calvert Vaux, perhaps best known for designing Central Park with Frederick Law Olmsted.

"All previous experience in architecture is the inherited property of America," Calvert Vaux argued in 1857. Historic models should "be studied, sifted, and tested ... but the past should always be looked on as a servant, not as a master." Throughout his long career Vaux followed those same principles, as in his design of New York's original Metropolitan Museum of Art, his collaboration with painter Frederic Church on Olana, Church's exotic Hudson Valley estate, and the elegant mansion in Oxford, Mississippi, Vaux built for the planter and business man Thomas Pegues.

Born and educated in Lo[illegible] (1824–1895) apprenticed in lo[illegible] tectural offices and honed his s[illegible] sketching tours of France and Ge[illegible]

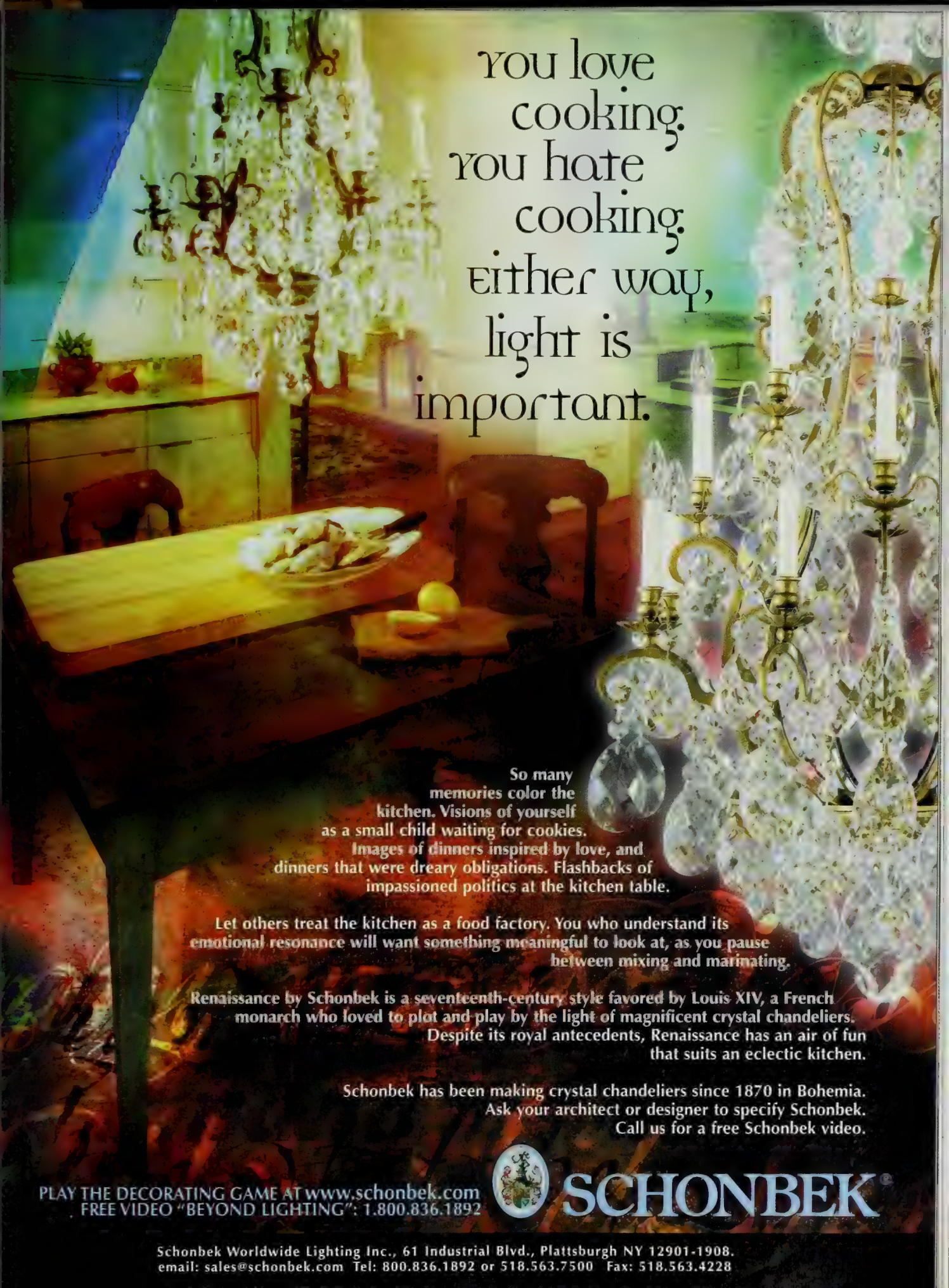
In 1850 he met the renowned American landscape designer Andrew Jackson Downing, then visiting Britain in search of an architectural associate. Impressed with Vaux's talent, Downing invited the young Englishman to return with him to America and to join him in the landscaping of Hudson Valley estates as well as in his work on the public grounds of several government buildings in Washington, D.C.

After Downing's death in 1852, Vaux continued the burgeoning practice, and in 1857 he invited Frederick Law Olmsted to work with him on a competition [illegible]he design of New York's Cen[illegible]ne team's brilliant proposals [illegible]ometric, organic design car[illegible]day and led to the creation of [illegible]nost famous of American parks.

The same romantic "picturesque" aesthetic guided Vaux and Olmsted's subsequent projects, including Prospect Park in Brooklyn, the new suburban town of Riverside, Illinois, and their proposed plan for the campus of the College of California.

In 1857, at about the time he worked on the design for Central Park, Vaux followed the precedent of his mentor Downing in publishing a pattern book

continued on page 112


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CALVERT VAUX IN OXFORD



LEFT: Built in 1859 and considered one of the finest Italianate villas in the South, the house has wrought iron grillwork panels in the entrance hall. The center table is Victorian.

continued from page 110

of replicable residential designs: *Villas and Cottages*. This included, among other offerings, his own variations on the pointed arches and spiky turrets of the popular neo-Gothic as well as the rounded arches and lower-pitched roofs of the calmer, less historicist Italianate style. Ultimately, the latter mode would come to seem the more typically Vauxian. In his influential book *The Architecture of Country* [illegible]owning himself had argued that [illegible] "addresses itself more to [illegible] the senses, and less to the reason [illegible]gment than the Grecian [illegible] pable of a variety [illegible] unknown to the archi[illegible] orders." Downing [illegible] "far better suited to sym[illegible] ety of a refined culture an[illegible] ment which belongs to mode[illegible] tion than almost any other style."

In *Villas and Cottages*, Vaux's d[illegible] "An Irregular Villa Without W[illegible] epitomized his Italianate mode. It [illegible] apparently this pattern-book version [illegible] based on the architect's unbuilt pro[illegible]

RIGHT: "It's a room for conversation, music and dancing," owner Dorothy Lee Tatum says of the parlor. The Steinway piano is circa 1905. The heart-pine floors are original.



[illegible]nt in Middletown, Connecticut, [illegible] the attention of Thomas [illegible]nded from a prominent [illegible] Huguenot family, Pegues [illegible]xford, Mississippi, [illegible]0s. By the early 1850s Pegues [illegible]ventually own[illegible]s and a large [illegible]late 18[illegible]0s, with [illegible]ily, he moved into Oxford, where he became active at the new University of Mississippi, of which he was a trustee.

Pegues's resulting friendship with university chancellor Frederick A. P. Barnard, a transplanted easterner who would later become president of Columbia University, may also have facilitated his introduction to Vaux, with

continued on page 114



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CALVERT VAUX IN OXFORD



LEFT: In the dining room, an 1830s William IV table accommodates friends and family. The window opens to the conservatory. The rug is an antique Sultanabad.

continued from page 112

whose work Barnard was naturally familiar. Though nineteenth-century pattern-book designs were often realized in regional adaptations, Pegues instead commissioned Vaux directly for a customized version of his "Irregular Villa." Vaux's signed drawings from 1859 are still in the house and are prized by its current owner. Deference to the warm, humid Mississippi climate and to particular client needs, leading, for example, to more and larger verandas, resulted in only a few modifications to Vaux's original design.

The residence was built on a rolling, wooded, seven-acre site at the then northern edge of Oxford by contractor William Turner, himself the designer of a number of the area's contemporary Neoclassical-style houses. Constructed of brick molded by slave craftsmen in kilns on the property, the building was not totally finished when the Civil War began. In 1864 the structure was set afire by invading Union troops, but servants and family members extinguished the blaze, thus saving for posterity one of the great houses of the South. After the death of Thomas Pegues in 1874, the family retained the property until 1882, when a prominent businessman, Charles Roberts, purchased the house and named it Edgecomb. A later owner, Bem Price, combined the names of his wife and sister and rechristened it Ammadelle, the appellation by which it continues to be known. In the 1890s it became one of the first houses in northern Mississippi to be wired for electricity. Purchased in the mid–twentieth century by David Neilson, the house was used by MGM as a set for the 1960 film *Home from the Hill*, starring Robert Mitchum.

The current owner, Dorothy Lee Tatum, has enjoyed the house for forty years. She has remained attentive to the building's historical significance and has cordially opened it to admiring architects, students and historians. Mindful of its mid-nineteenth-century origins

continued on page 117



Vaux is considered to be one of the founders of American landscape architecture. ABOVE: The kitchen is part of the house, a feature unusual in the South at that time.



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CALVERT VAUX IN OXFORD

continued from page 114

and its gradual evolution through the changing tastes of successive generations, Tatum has furnished the house with eclectic sophistication, balancing period pieces with what she refers to as "thrift-shop specials." In fact, she insists, "I'm not a purist; that would take the fun out of it."

Through a century and a half of careful maintenance by half a dozen owners, Ammadelle is virtually the same house that Vaux designed in the late 1850s. The round-arched entrance on the east façade replicates the shapes of the second-floor windows, all topped by elaborate cornices supported by prominent brackets like those defining the roof eaves above them. To the left of the entrance, a high-ceilinged veranda is appropriately furnished with high-back rocking chairs that look toward boxwood and magnolias. The squarish entrance hall opens west to the stair hall, where gracefully carved and curving stairs lead up to bedrooms and sitting rooms.



LEFT: A circa 1860 walnut-and-mahogany half-tester bed is in the downstairs bedroom, designed for sleeping or visiting with guests. The lusters on the mantel are circa 1880.

Vaux estimated that the house would cost $14,000 to $15,000 to build. BELOW LEFT AND BELOW: Part of Vaux's plan, the north porch was added after the Civil War.

To the north of the entrance is a suite of parlors, labeled on the plans as an east-facing "morning-room" and a west-facing "parlor." Tatum conversely calls the front room the parlor and its more informal mate the sitting room. The parlor has fine Victorian and nineteenth-century American chairs and love seats as well as a neo-Baroque man-

continued on page 118





The house was used as a set for the 1960 film *Home from the Hill.*

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CALVERT VAUX IN OXFORD

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telpiece acquired by Bem Price from the 1893 Chicago World's Columbian Exposition. Tucked into a corner of the house is a small library.

To the west of the stair hall is a generous guest bedroom, furnished with a mid-nineteenth-century American bed, chests and chairs. South of the entrance hall, the dining room is dominated by a long and elegant William IV table. Adjoining the dining room is a conservatory filled with potted plants, which can be entered from both inside and out through floor-length double-hung windows. Pantries and hallways connect the formal front rooms with the large, serviceable kitchen, conceived and built as an integral part of the main house—unlike the detached kitchens of most mid-nineteenth-century southern mansions.

As a landmark on the Oxford landscape, the house was familiar to William Faulkner, who as a child had lived across the street. Faulkner may not have known that Vaux's English ancestors had anglicized, as "Vox," their originally French name, which Faulkner must have assumed was pronounced "Voe." It is a possible explanation for the great writer's fascination with a fictive "French architect," who appears in work after work throughout the saga of Yoknapatawpha County—from *Absalom, Absalom!* to *Sanctuary* to *The Hamlet* and *Requiem for a Nun*.

> In 1864 the structure was set afire by invading Union troops, but servants and family members extinguished the blaze.

In 1975, in recognition of its architectural and historical significance, Ammadelle was named to the National Register of Historic Places. Less well known than Vaux's work in the Northeast, it nevertheless resonates with the recognizable effects of his gifted, unconventional genius. □

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UTILITIES IN THE HOT SEAT

THE DEBATE OVER ELECTRICITY HEATS UP

By Nicholas von Hoffman

IT IS COMPLETELY, DELICIOUSLY IRONic that Cisco Systems was one of the main instigators of a drive that led the San Jose City Council to deny the Calpine Corporation a permit to build a natural gas power plant largely because Cisco and others said it was aesthetically unappealing," says Jim Owen, a spokesman for the Edison Electric Institute, the electrical utility industry's trade association.

Cisco, the gigantic electronics company, took the position that a new generating plant, which might have supplied power to six hundred thousand homes in the Silicon Valley, wasn't needed and would uglify Cisco's soon-to-be-built corporate campus. It was an unexpected position from a company whose products are all electrically powered and an odd one to take last fall after a harrowing summer of electrical emergencies and brownouts in the nearby San Francisco Bay area.

Only a month later came the winter energy crisis, which would threaten to cripple Cisco, San Jose and much of California. To Owen the opposition to the plant was baffling. If a community won't accept a generating plant, he wonders, how will we get the electrical power we need to run the community? "The natural gas plant that was being proposed was called a combined-cycle natural gas turbine, which gives off fewer of the bad emissions than the other kinds of generating plants. This was not a coal plant or an oil plant or even a regular gas plant. It was absolutely state-of-the-art, and they didn't want to have it."

Owen's is not the only opinion [illegible] ever. "Right now the United States is the power industry is acting like [illegible] World country," says Tyson Sl[illegible] who speaks on energy for Public C[illegible]zen, an organization founded by Ralph Nader. For Slocum the trouble in California and the increasingly worrisome energy situation in other [illegible] of the country is not the result of a s[illegible] electrical power but the misapplication of a different kind of power—political power, which is being used to deregulate the electricity business for the benefit of a few large companies at the expense of the rest of us.

All of this comes as a jolt. Aren't we living in the e-Age? And in the e-Age isn't the stream of electrons that makes it all possible the one thing we can take for granted? It is as unthinkable that there will be no juice to boot up the computer as it is that there will be no water when the faucet is turned on. In the United States all major systems have been dependable for so long that we never give them a second thought. We presume the underpinnings are stout and secure.

For decades the highly regulated electrical power industry was so reliable that utility stocks were the classic widows-and-orphans investment. They didn't go up in value, but they could be [illegible] to pay a high dividend with [illegible]city. We forgot or never [illegible] industry that was [illegible] stence in political strife [illegible]



The American electrical utility industry was in [illegible]muel Insull, an English immigrant who had worked for Thomas Edison and played a key part in the establishment of General Electric. In the early 1890s Insull, still a young man, moved to Chicago to be the head of a small company supplying a few thousand customers with power several hours a day. By the time he crashed to earth during the Great Depression, Insull had created the modern electric power company, fostered indispensable technological breakthroughs, invented its business, bookkeeping and financing methods and changed electricity from an unreliable and expensive service available several hours a day for the well-to-do into an ever-present, relatively low-cost power source for everyone.

Insull was a business giant, presiding over a vast cluster of companies generating something close to 15 percent of all the electricity in the United States, but he accomplished this in a continuous storm of controversy and political dispute that bears on what is happening today. In 1898 Insull proposed the Great Electricity Deal: In return for being allowed to operate as monopolies, power companies would seek government regulation instead of fighting it. The arrangement held for almost a century. It also ensured that the power industry, like all other closely regulated industries, would be entwined in politics.

In the last decade of the twentieth century the deregulatory, free-market fervor finally hit electrical utilities. Insull's deal was to be discarded, and electricity, like turnips, TVs and autos, was to have its price determined by the supposed efficiency of the unfettered marketplace. Regulation of the industry came to be regarded as old-fashioned, another example of how complacency and unwarranted high profits were protected by the buttinskies running the American nanny state.

But it was not lust for lucre that had prompted Insull to go for regulation. He knew that the startup costs of an electrical utility were so gigantic

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UTILITIES IN THE HOT SEAT

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that people would not put up the billions needed for generating plants, transmission lines and such if their investment was threatened by competition and market uncertainties. With a service as vital as electricity, unpredictability is the last thing in the world you want.

Even with regulation, private investors have been so skittish that much of the cost of hydroelectric and nuclear power plants, which generate about one-third of our electricity, has been borne by the federal government. Thus Insull and others viewed the electrical utility business as what was called a natural monopoly—a business that's next to impossible to run as a competitive, free-market operation.

"Most people in the industry today still consider two of the three key parts of the electrical utility industry to be a natural monopoly," says Owen. "There are three elements to our business: generation, which is the power plants that burn the coal or the gas or nuclear power that spin the turbines that make the juice. The next is the transmission system, the high-voltage lines that carry it hither and yon along the freeways. The third part is the local distribution system. Of the latter, high-voltage transmission and local distribution are still thought to be a natural monopoly. That's why those elements are and will for the foreseeable future continue to be regulated."

What happened in California—and may happen elsewhere—is that two-thirds of the system remained regulated (which means, among other things, price controls) and one-third of the system was set free. What was once a carefully orchestrated totality turned into a chaotic mess. It's still not clear whether this new kind of mixed system can be made to work. Owen points out that California was hit by every worst-case scenario—low water for the hydro, huge price jumps for natural gas, unusually hot weather, unusually cold weather—putting the deregulated system under pressure which made it buckle. Whether this will happen in the other twenty-four states that are in various stages of deregulation, nobody can foretell.

Even in a time when the free market is offered as an ideal way of running everything from nurseries to hospices, some communities have chosen public ownership of their electrical utilities. "Public power systems serve about forty million Americans," says Madalyn Cafruny, the director of communications for the American Public Power Association. "That's about one out of every seven electricity customers. Some of the nation's largest public power systems are in Los Angeles, San Antonio, Seattle, Phoenix, Austin, Memphis, Orlando, Omaha, Sacramento—we can go on and on. Of this country's two thousand public power systems, twelve hundred are in communities with populations of ten thousand people or fewer."

If you add the public power systems with the electrical cooperatives, Cafruny says that one-quarter of the population gets its power from nonprofit, publicly owned utilities.

"I think that public power is known for a very high level of service. It's known for lower rates and for a layer of involvement in the community that the private power companies are not known for," she says. Yet the private power people respond by pointing out that they pay federal taxes and other kinds of fees from which public power is exempted.

However an electrical utility is organized and under whatever form of ownership, each faces the same set of difficulties regarding how electricity is generated and moved. For example, California's problems have been exacerbated by an insufficient transmission capacity, a condition found in other sections of the country as well. Under deregulation there seems to be confusion over who runs the high-voltage lines and who puts up the money to build more of them. Running these lines, which constitute the power grid, is technically, organizationally and economically complicated, and now the grid seems to be running from moment to moment—in a let's-get-through-today's-crisis-and-worry-about-tomorrow-when-it-comes fashion.

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UTILITIES IN THE HOT SEAT

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And what kind of power is to be used to generate electricity is also a source of endless controversy and has been one of the major reasons the erection of new generating plants has lagged so far behind the growth in demand. Life being what it is, it follows that the most widely used fuel is the most hated: coal. Slightly more than half of the electricity we use is generated by coal-fired turbines. "From a long-term point of view, coal is the most abundant, cheapest form of energy that the United States has," says Steve Fiscor, editor-in-chief of *Coal Age*. "In fact, at current consumption rates, we have about four hundred years of coal left, compared with fifty or sixty years of petroleum and natural gas."

The best policy is probably some kind of measured use of diverse fuel sources in accordance with an array of environmental, economic and social needs, but that is far from what we have now. Owen waxes eloquent on the subject: "We've been tirelessly propounding the fuel diversity message: You cannot put all of your eggs in one basket. One of the major problems with energy policy in this country in the past thirty or forty years is that it tends to be very faddish. For a while it was nuclear power, and we were going to have the electricity too cheap to meter, and then, of course, in 1978, even before Three Mile Island, the wheels began to come off the nuclear thing. That year Congress passed a law that prohibited—no one believes this—the construction of new gas-fired generators because they thought at that time that we were running out of natural gas." That is why we have the bizarre situation of coal-fired electrical utility plants in oil- and gas-rich Louisiana. "Talk about carrying coals to Newcastle!" says Owen.

In the last few years natural gas has been the fuel of choice for electrical generation, but its presumed abundance vanished in the California crisis when natural gas supplies tightened and the price quadrupled. Of the fossil fuel sources, natural gas is the cleanest and neatest. It also helps that, except for a little that's piped in from Canada, all our natural gas is domestically produced, but you never know about fuel. A generation ago we thought we had no natural gas left, then we thought we were swimming in it, and now it's in short supply for a variety of reasons, known and unknown.

With a service as vital as electricity, unpredictability is the last thing in the world you want.

But one of the reasons it and electricity, no matter how produced, are tight arises from the failure to use fuels and electricity wisely, let alone with conservation in mind.

"You have consumers not seeing the real price signals from the market," says John Felmy, of the American Pe-

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UTILITIES

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troleum Institute, alluding to electrical consumers' protection from rate increases by government-imposed price controls. He is cognizant, however, that if price protections were done away with, it wouldn't be easy for people to conserve energy in order to avoid paying higher electric bills. "Individual consumers have to decide what their priorities are in terms of how much heating, cooling and light they can accept, given the relative price of energy. But it's always a painful choice, especially for certain consumers who can't change because they happen to have respirators or oxygen bottles that require electricity."

Felmy adds that many people will find a quick change to energy conservation difficult and costly and that they will do it only if they are convinced that the rise in prices is permanent. "If you own a car that's five years old, you're not going to get rid of it just because the price of gasoline changes by a nickel," he explains. "Your air conditioner or your furnace is a certain age, but you're not necessarily going to scrap it right away, so it takes these longer-term price signals for people to recognize that perhaps it would be more cost effective to replace the equipment."

A significant savings might be attained with the equipment people have if they could buy and use electricity when it's cheapest. Toll roads and bridges have variable pricing, charging motorists more during rush hours and less during off hours. The airlines do it. Insull did it. Everybody's doing it. But you can't do it with the present electric meters. Meters are needed that will charge less for electricity when a customer runs the dishwasher or clothes dryer at 11:00 P.M. rather than at 11:00 A.M. Such meters exist, but they're not in use because, in the anarchic condition of the electrical utility industry, there are no standardized policies, there is no plan, and who would pay for the meters? That is but one of a thousand and one questions that need answering. In the meantime, summer is almost upon us, and some people say we'll have the juice to run the air conditioners—and some say we won't. □







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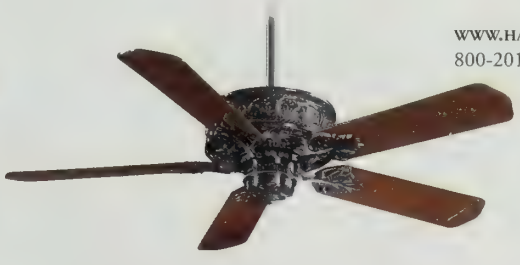
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Michael Graves

In 1997 a Michael Graves–designed house was completed in Manchester-by-the-Sea, Massachusetts. The five-bedroom residence is made up of Graves's signature pavilions, each of which has a different shape and a distinct function. A rectangular structure stands at the center of the complex and contains the master bedroom and the living/dining room. The space features floor-to-ceiling windows and a terrace that looks over Magnolia Harbor (above right) and a portion of sandy beach that is part of the property. A glass-walled tower pavilion with a winter garden and an observation deck resembles the lighthouses in the area. The circular library, with porthole-shaped windows, is reminiscent of the rotunda located in Manchester Harbor and connects the office space with the rest of the house. The 3.48-acre estate includes a three-car garage and a carriage house. $11 million. *For information, call our Hot Line, 212/286-6803, x0391.*

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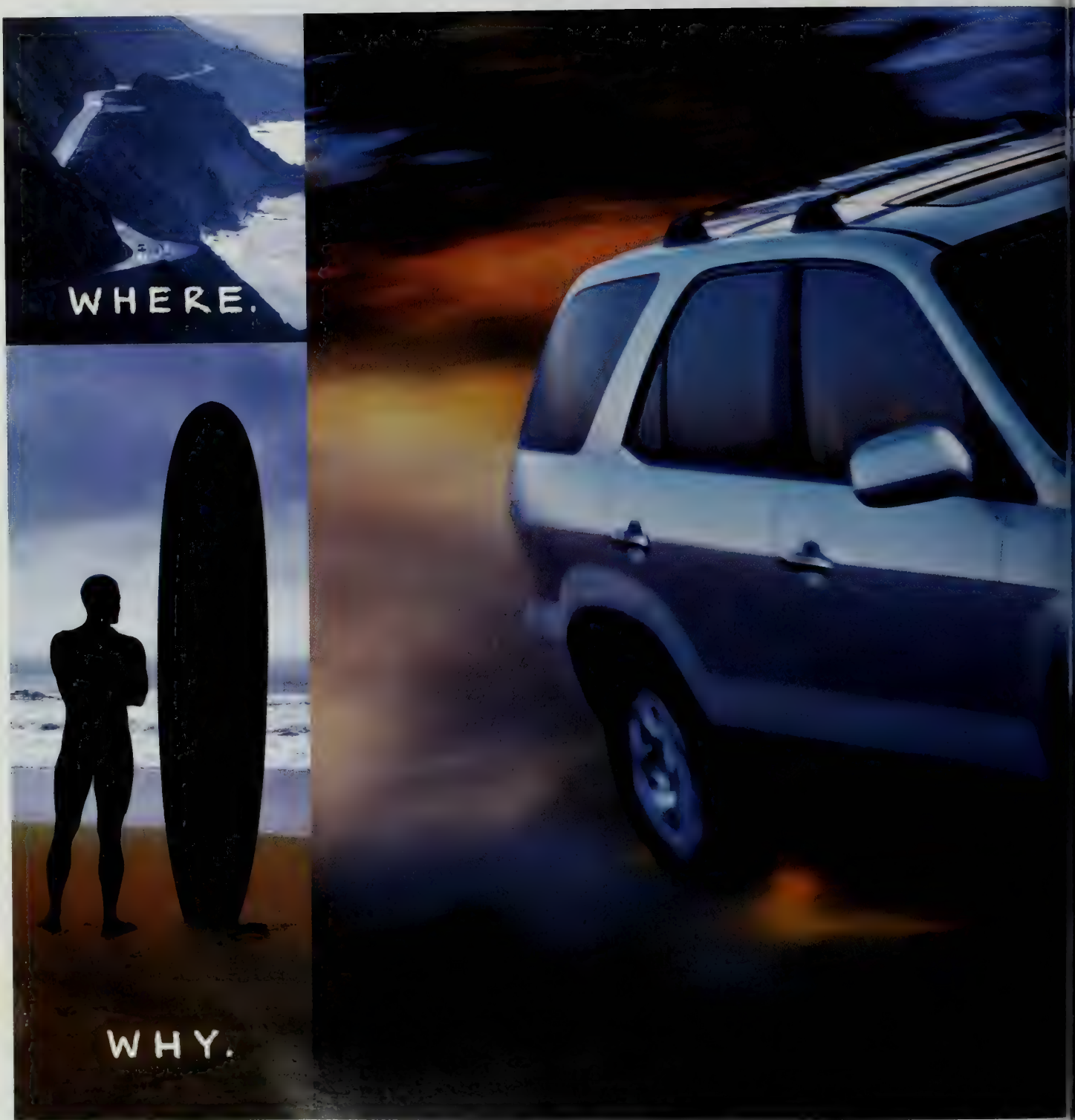
Helen Costantino Fioratti

A prewar town house in Manhattan's East Eighties has been decorated by designer Helen Costantino Fioratti, who oversaw its renovation. Designed for art collectors, the six-story residence has special lighting and display areas throughout. On the first floor are a guest apartment and access to the limestone-terraced gardens. Upstairs there are three bedrooms and a master suite. The library (right) is on the third floor. A roof deck, with city views, can be reached from the sixth-floor, glass-enclosed studio. $10.5 million. *For information, call our Hot Line, 212/286-6803, x0392.*

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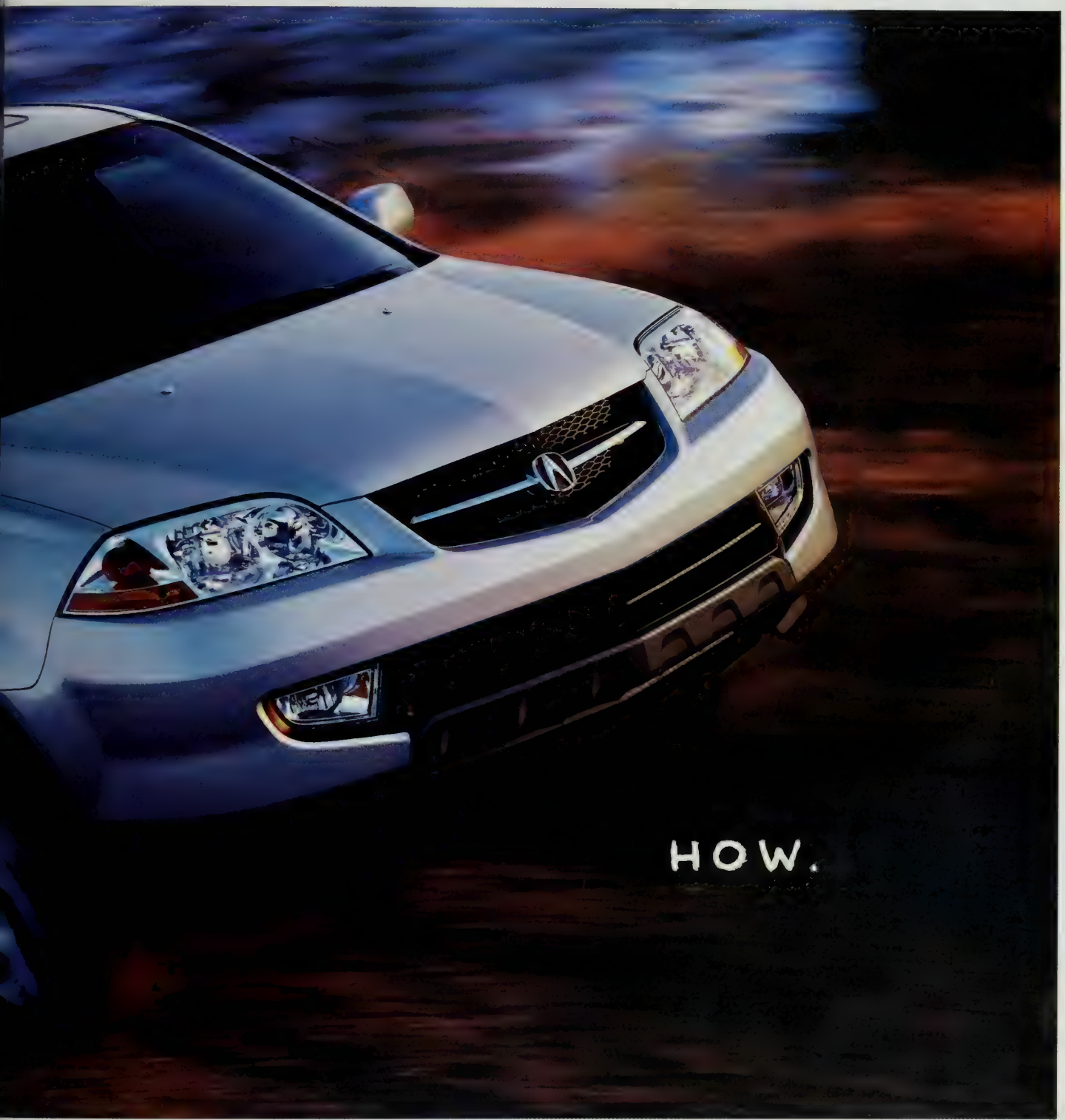
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EAST HAMPTON





PHOTOGRAPHY MARIO NOVAK COURTESY DUNMERE ASSOCIATES

An 18th-century windmill is the focal point of an East Hampton, New York, compound that encompasses a little over four acres. The 5,000-square-foot main house is oriented so that all of the principal rooms enjoy water views. An entrance hall leads to the living room (above right), with a beam ceiling, a fireplace and a wet bar, which is adjacent to a paneled library. The kitchen has terra-cotta floors and a breakfast area, and the dining room opens to an ocean-side terrace. Also on the first floor is the master suite, which has a bay window and doors leading to a garden. Five bedrooms, two with private balconies, fill the second floor. A studio cottage on the site has a cathedral ceiling, a fireplace and a kitchenette, while a separate three-bedroom cottage serves as staff quarters. The poolhouse features a large sitting room with a beam ceiling and French doors, and its wraparound deck overlooks the gunite swimming pool. The grounds offer close to 300 feet of frontage on the Atlantic and manicured lawns. $25 million.

For information, call our Hot Line, 212/286-6803, x0393.

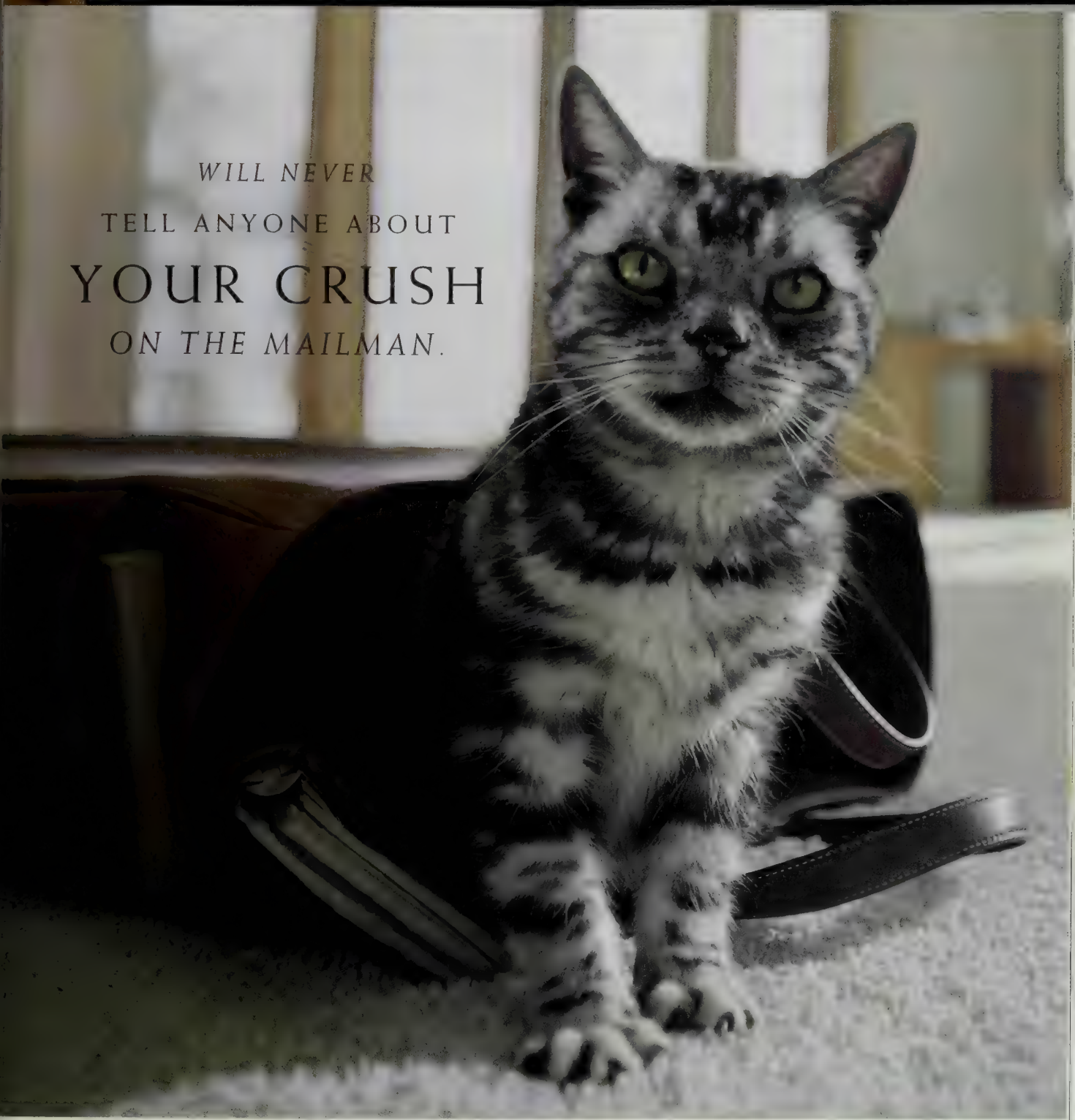


PRINCETON

In 1895 a Tudor Revival house was constructed in New Jersey for a professor at nearby Princeton University. The front door opens to a reception hall with raised-oak-paneled walls and a staircase with a landing illuminated by tall leaded-glass windows. In the dining room, there is a stone fireplace and a plasterwork ceiling, and the living room has a bay window, oak doors and recessed shutters. Four of the five bedrooms on the second floor have fireplaces, and all have private baths. The top floor has three bedrooms, an exercise room and a large walk-in cedar closet. $2.8 million.

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EDITORS SELECT PROPERTIES AROUND THE WORLD

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PHOTOGRAPHY STEVE STEPHENS COURTESY FPDSAVILLS



LONDON

Richard MacCormac

In 1998 architect Richard MacCormac designed a modern three-story house in London. Centered between two wings, a double-height atrium (right) has a limestone floor and a steel-and-oak stairway, which leads to the second-floor living and dining rooms. Opaque sliding doors separate the atrium from the indoor swimming pool and a sitting area (above). The third floor contains the master suite and four bedrooms, which face the gardens. Landscaped by Stephen Woodhams, the terraced grounds include expansive lawns and mature trees. £6.25 million ($9 million). *For information, call our Hot Line, 212/286-6803, x0395.*



EDITORS SELECT PROPERTIES AROUND THE WORLD





SARASOTA

Approached by an oak-lined private lane and bordered by a nature preserve, Beauvoir Hall, a Greek Revival–style mansion, was built in 1929. Just south of Sarasota, Florida, the five-bedroom house rests on four acres above the bay. Details such as custom plaster crown moldings, wainscoting, copper screens and wood cornices over the windows are found throughout. A 19th-century Parisian mantelpiece is in the living room, while the dining room features chinoiserie wall-coverings; both rooms and the reception hall open through French doors to a veranda. The swimming pool (above right) is just a few feet from the property's main dock, with its pecky-cypress boathouse. Four cottages provide living space for guests or staff. $8.75 million. *For information, call our Hot Line, 212/286-6803, x0396.*

continued on page 140







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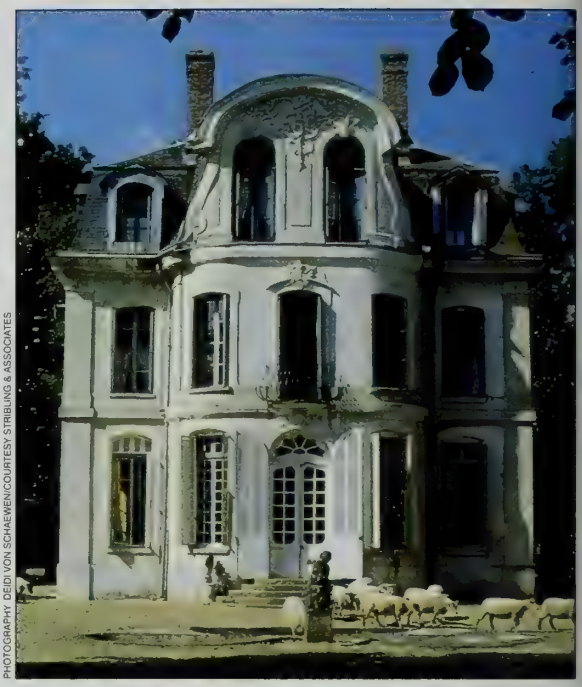
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NORMANDY



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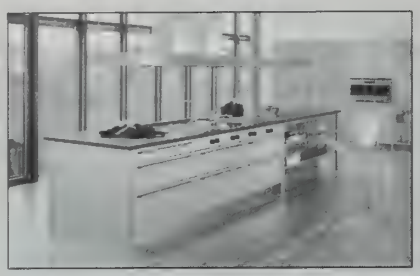
Folie de Morsan, in the countryside of Normandy, France, was built around 1750 with stone from the Loire valley and was used as a retreat by the marquises de Morsan. Surrounded by ancient trees and wheat fields, the house sits on a ten-and-a-half-acre parcel of land that belonged to the same family from 1060 to 1934. The four-level residence is constructed on the foundation of a Renaissance château, of which two stone towers, with views of a moat, remain. In addition to the original brick kitchen, which has a stone fireplace, on the lower level, there is a modern kitchen and utility rooms. A study and a small dining alcove, with a fireplace, flank the entrance hall (below). Two adjoining reception rooms, both of which still have their original boiseries, are also on the first floor. A circular staircase leads up to the library, four bedrooms—one with a wrought iron balcony—and the master suite. $1.4 million.

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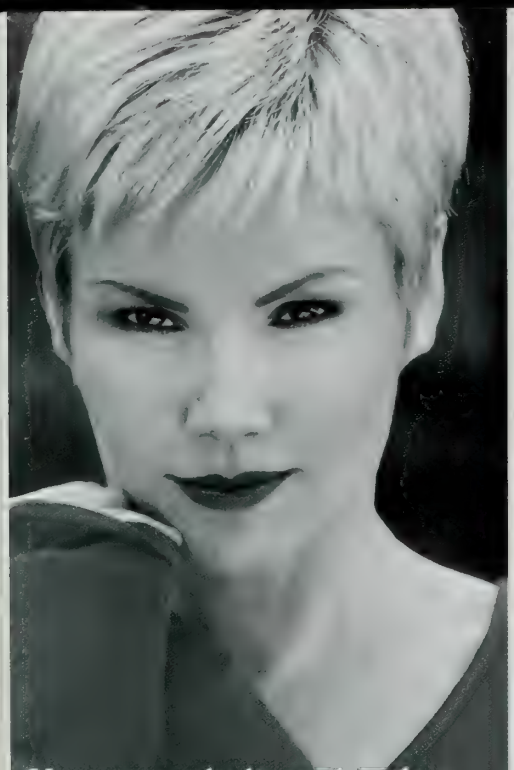





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EDITORS SELECT PROPERTIES AROUND THE WORLD

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JOEL PULATT © WESTERN EXPOSURE/COURTESY McGUIRE REAL ESTATE

SAN FRANCISCO

Situated in the Noe Valley area of San Francisco is a Mediterranean-style residence. Four offices and a reception room occupy the first level. Beyond the bronze-gated entrance is the light-filled living room (above), on the second floor. French doors separate the living and dining rooms, which have hardwood floors, bay windows and intricate moldings with gilt details. A master suite and two additional bedrooms fill the top floor. An interior staircase provides access to the roof, which affords panoramic vistas of the city. $1.595 million.
For information, call our Hot Line, 212/286-6803, x0398.

NATCHEZ

● **Gloucester**

Once the home of the first Mississippi territorial governor, Gloucester is listed on the National Register of Historic Places. Built in 1803, the residence is an example of early Natchez red-brick architecture. [illegible]hite-pillared porticoes at [illegible]t and rear of the house [illegible]el in 1830. The first [illegible] dining room, a [illegible]nd a study. Two [illegible] lead up to three bedroom[illegible] a large f[illegible]ily room. $1.[illegible] million. *For informa[illegible] Hot Line, 212/28[illegible]99.*



continued on page 144


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ILLINOIS

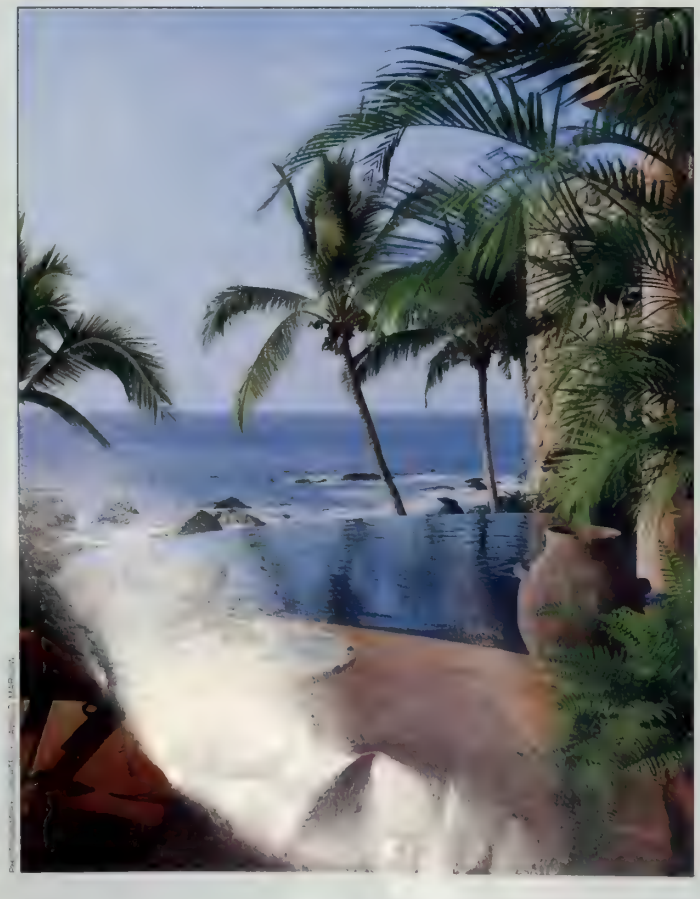
● Frank Lloyd Wright

Frank Lloyd Wright built the Allen Friedman House in Bannockburn, Illinois, in 1956. The design started as a version of Wright's Fawcett House (1955), but when Friedman and Wright decided to exclude the playroom wing, it became a brick version of his stone Arnold House (1954). The result is a Usonian Y-shaped structure that allows every room to have a view of the property, which is landscaped with new and mature oak trees, prairie grasses and flowers. Wright used a triangle motif throughout the house, from the light fixtures in the public rooms and bedrooms to the copper trim that borders the roofline and accents the rear arbor. Mahogany was used for all of the built-ins, the paneling and the piano-hinged solid-core doors. Special brick, molded to suit the 120- and 60-degree angles, was used on both the interiors and exteriors. The main living area (above) is 40 feet long and has a ten-foot-wide brick fireplace, clerestory windows, banquettes and built-in cabinetry and bookshelves. The glass wall of doors leads to the rear of the property. The dining area has a built-in wet bar, cabinetry and a Wright-designed table. $1.1 million.

For information, call our Hot Line, 212/286-6803, x0400.



JOHN SIMMONS ECKERT; COURTESY KOENIG & STREY GMAC REAL ESTATE

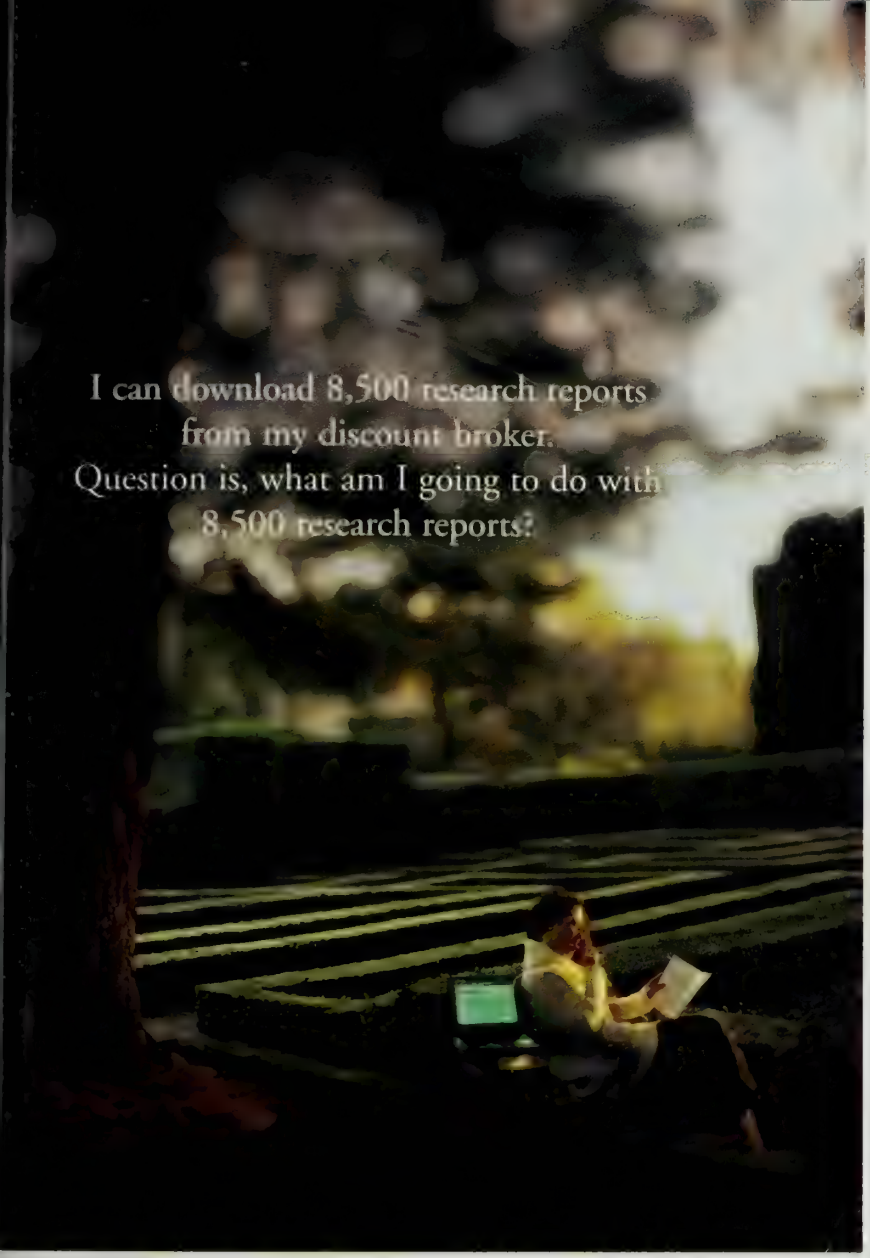




PUERTO VALLARTA

Located on the Bay of Banderas in Puerto Vallarta, Mexico, is Villa Marea Baja. Architect Francisco Hanhausen and designer Peter Bowman collaborated on the nearly 5,000-square-foot structure, using local building materials and furnishings. Tile floors and vaulted brick ceilings are featured throughout. The living and dining areas are separated by a see-through fireplace with a hammered-steel chimney. The dining area (above) opens to a crescent-shaped terrace with an infinity-edge pool that overlooks the Pacific (left). The three-bedroom house is being sold furnished. $1.75 million.

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TO the TRADE

MOLYNEUX IN MEXICO



PHOTOGRAPHY MICHAEL CALDERWOOD

The Raices bowl, below, made of silver and vermeil, from Mexico City's Tane



Mexico City–based **Tane** has been a top source for silver designs since its inception in 1942. **Juan Pablo Molyneux** (above, at the shop) is drawn to its sculptures and decorative items.

Though Tane devotes [illegible] years to making classic European objects, such as tea sets, candelabra and tureens, its founders began to look to the silversmiths of Mexico's pre-Hispanic and Spanish colonial past for inspiration. This fusion of styles has resulted in the company's unique pieces, which are crafted by a handful of local artisans. Today one can find urns, bowls, sculptures, pitchers, vases, flatware, jewelry, frames and other accessories in silver and vermeil, some with wood accents. The Raices bowl, for example, is a silver-and-vermeil piece designed by one of the shop's owners. Tane has two locations, one in Tlalpujahua, Michoacan, and a larger space in Mexico City. Tane, Presidente Masaryk No. 430, Cal. Polanco 11560; 525281-4299.

BRAZILIAN TREASURES

"Luis Begazo has a large selection of unusual painted furniture," **K. C. McCook**, of Lane-McCook & Associates, says of the Los Angeles antiques dealer. "He has an enormous passion for wood, and quite often we'll acquire a piece as a starting point for a room. You can set a certain tone with his furniture."

[illegible] years Begazo dealt in 18th- [illegible] 19th-century pieces from [illegible] Brazil; however, he created a collection of [illegible] through his new- [illegible] company, **Colonial Bra[illegible]**. Each item is handcrafted from [illegible] recycled from Brazilian [illegible] houses and then hand-painted.

McCook adds, "A few months ago we purchased a chest of drawers with a magnificent drawing on it. It was for an entrance hall, and it just made the space." By appointment. Colonial Brazil, 310/918-3415.



A reproduction 18th-century buffet, above, at Colonial Brazil

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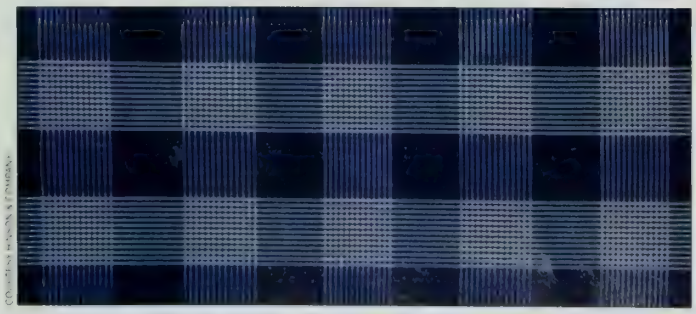
IN THE SHOWROOMS

By Jeffrey Simpson



COURTESY OSBORNE & LITTLE

Osborne & Little
A new collection of wallpapers and printed and plain woven fabrics at Osborne & Little (212/751-3333) is named after the Italian word for a female Gypsy. Zingara, which features rich color combinations, blends contrasting yet harmonious images. *Bohoco* (above) has Byzantine damask stripes, stylized seed heads and an Ottoman-like floral motif printed on linen. Another print is *Django*, which has an offbeat placing of patterned disks on a softly textured background. The lightweight cotton-and-linen blend is available in pale biscuit, soft gold, red and black currant.



Hinson & Company
Recently introduced patterns at Hinson & Company (718/482-1100) range from a plaid to an exotic tropical design. *Haddon Silk Taffeta* is a bold plaid that is available in a range of colors, including antique gold, indigo, periwinkle, celadon and sage. *Oasis Palm*, which comes in blue, green or charcoal on ecru, is a cotton fabric defined by an abundance of large hanging leaves intertwined with vines, while *Vauxhall Gardens Marinette* is a heavyweight matelassé.

Rodolph
Known for its vibrant colors and hearty textures, Rodolph (707/935-0316) has a variety of elegant new fabrics. The company's latest collection, Notables, has everything from thick drapery fabrics to iridescent silks—all offered in a range of dynamic colors. *Pathways* is a meandering design on cotton that comes in ivory. *Wind Song*, a polyester, rayon and acrylic blend, features a pattern of large-scale alternating gold and silver rounded trapezoidal forms with fluid lines inside them. For *Exotica*, a luxurious cotton blend, a solid background sets a neutral stage for a scene of tropical trees and plants in which monkeys strum guitars and men in turbans balance on ropes. Color combinations for this whimsical design include Seychelle sands and Persian green.



PHOTOGRAPHY COURTESY RODOLPH



At Rodolph, new fabrics *Pathways*, left, and *Wind Song*, above

Charles Pollock Reproductions
Todd Cook, the new chief executive officer at Charles Pollock Reproductions (323/962-0440), is bringing a fresh look to the traditional showroom. Current designs include a geometric armoire that was styled after one made in Paris in about 1800. Crafted of solid walnut, with a Corinthian walnut finish, it has a detachable crown and bun feet. The armoire's clean lines reflect a slight Spanish influence, and it can be customized with a television swivel and lower drawers. The doors' interiors reveal a subtle pattern similar to that of the front. Another piece is a tufted Carolean cowl wing chair with an eight-way hand-tied seat and a loose seat cushion. It is offered in a self welt or with an antique brass nailhead trim at the wing, arm and apron.



COURTESY CHARLES POLLOCK REPRODUCTIONS

Above, Charles Pollock Reproductions' geometric armoire

Hinson & Company's bold plaid, *Haddon Silk Taffeta*, above left

continued on page 150

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TO the TRADE



PHOTOGRAPHY LAURIE BLACK

SEATTLE STONEWORKS

Richard Rhodes's interest in stonework began with a masonry apprenticeship in Siena, Italy. Years later he founded **Rhodes, Ragen & Smith**—a favorite destination for **Jim Weinberg** and **Naomi Leff**—with his wife, Pamela Ottaviano Rhodes.

The company, which is located in a ca. 1900 carriage house in Seattle (above), offers everything from antique building materials to architectural ornaments and stone sculptures. The inventory at Rhodes, Ragen & Smith includes granite, limestone, sandstone and terrazzo that has been salvaged from ancient roads in China, Indonesia, France, India and Turkey.



Above, stone objects and architectural ornaments at Rhodes, Ragen & Smith

"We're always working to preserve objects and stone that have been carved by the artisans who came before us," says Richard Rhodes. Rhodes, Ragen & Smith, 2011 E. Olive St., Seattle, WA 98122; 206/709-3024. □



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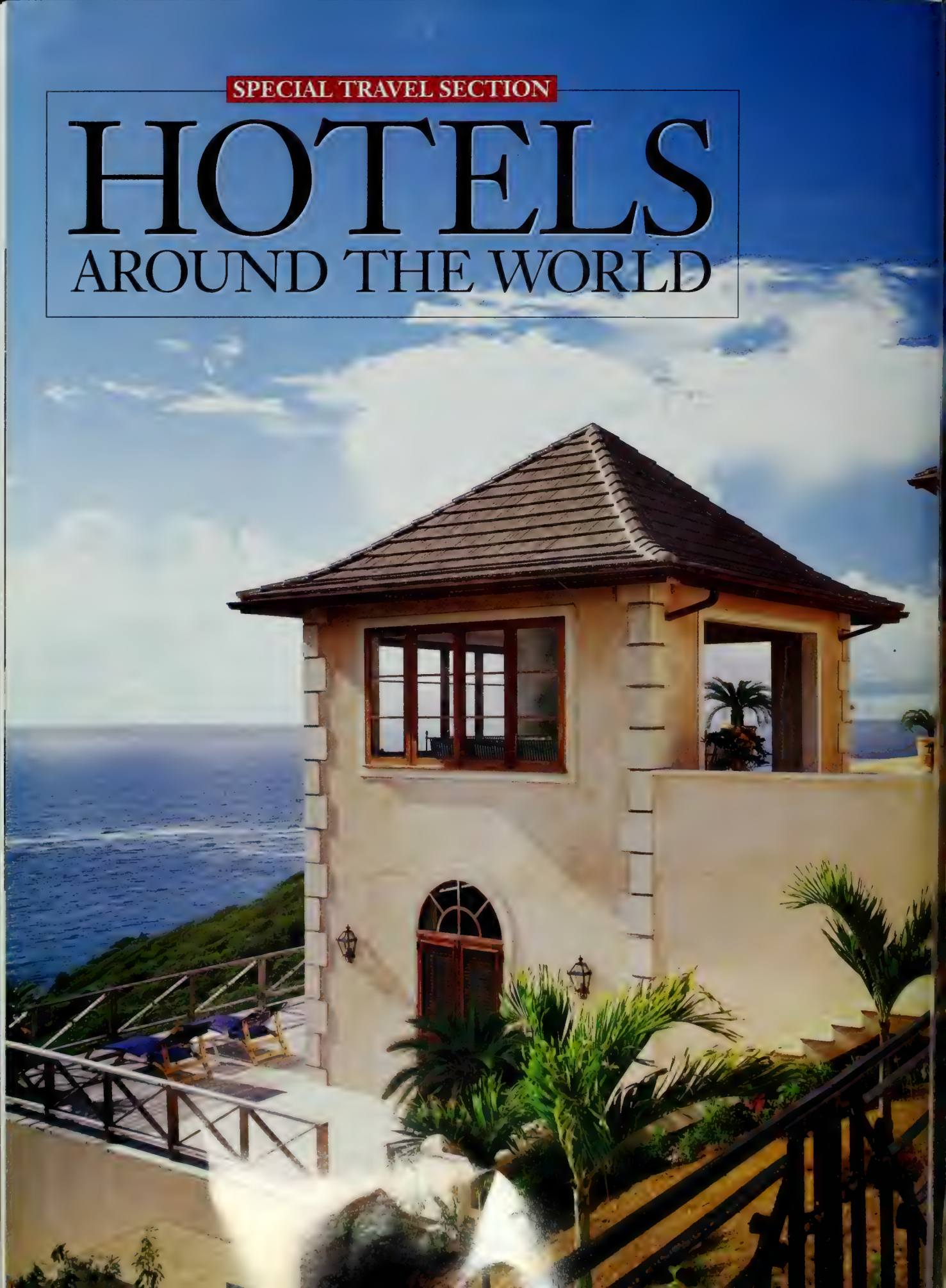
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Hibiscus Villa

DISCOVERING AN ISLAND IDYLL IN THE WEST INDIES

Architecture by Arne Hasselqvist
Interior Design by James and Nicki Archibald
Text by Elizabeth Lambert/Photography by Dan Forer



On Mustique, the late architect Arne Hasselqvist designed Hibiscus on three levels for sweeping views. Guests renting the villa have access to a cook as well as two cars. LEFT: The house, surfaced with a sand-and-concrete mix, has deep overhangs for sun and rain protection.

TOP: Landscape architect Steve James put in palms and other native plants along the entrance path. ABOVE: Part of the hillside was cut away to create an interior garden bordered by a veranda. The columns and the old Cotswold stone for the floors were shipped from England.



If you climb that tree, you'll see what I mean," Arne Hasselqvist called out to his new clients. "A house on this site would have a great view." The late architect had designed many of the houses on the private island of Mustique and had lived there since 1969, when Colin Tennant, later Lord Glenconner, invited him to interpret and build the sketches of the stage and set designer Oliver Messel.

Hasselqvist knew the island better than anyone, so John Robinson took his advice and climbed the tree. "Fabulous," he shouted down to his wife, Belle. She was pregnant with their third child and took his word for it. But it was clear to them both that the rocky hillside was the place for their new villa, Hibiscus.

The Robinsons are the force behind Jigsaw, the British clothing shops. Hibiscus is their escape. When they cannot be there, they rent out the house, complete with staff, so others can enjoy the dream.

With three children, it was a big dream. Hasselqvist, who died in February, designed a house on three levels so it wouldn't sprawl across the landscape and to take advantage of those views. Workmen used basic tools to hack away the sixty-degree slope of hard rock and create the terraces.

The entrance, living/dining room, master bedroom and courtyard garden would be at the top level. On the level below would be the family bedrooms, with a pair of pavilions on either side of a pool cantilevered like a balcony, thirty feet in the air. Guest bedrooms would be at the lowest level. Water tanks un-

continued on page 246





Opposite: Arched windows define the living area. Designers James and Nicki Archibald imported the furnishings. Designers Guild fabric covers the Ralph Lauren Home Collection sofa. Brunschwig & Fils fabric on chairs at rear. Opposite Below: Pavilions flank the pool terrace.

Guests can choose from bedrooms on all three levels. This Page: In the master bedroom, a limestone floor from England is offset by a French four-poster hung with mosquito netting. Antique desk from Christie's. Brunschwig & Fils chair fabrics. Colefax & Fowler drapery fabric.





Chobe Chilwero

VIEWING WILDLIFE IN LUXURY ON AN AFRICAN RIVERBANK

All afternoon, rains have been threatening. Clouds as big as temples pour out of the highlands of Angola, across the panhandle of Namibia—the Caprivi Strip—into an enchanted valley of Botswana. And with the coming African storm, frogs boom and elephants toss their heads, accelerating their pace, making for the river.

At Chobe Chilwero, Abercrombie & Kent's safari lodge, white linen draperies bristle in the wind. A guest, just arrived from overseas, looks to the distant river, then to the thatch of his cottage: sensuous calm in the midst of a raw, some might say brutal, continent.



Abercrombie & Kent worked with Johannesburg architects Jonathan Ridler and Samantha Healey to create Chobe Chilwero, a safari lodge in Botswana. LEFT: The main lodge's living room is filled with African artifacts, including snake carvings from Ghana.

TOP: Lanterns and locally made pots line the entrance corridor. The agama lizards on the iron gates were inspired by bushman paintings. ABOVE: The Chobe area hosts the largest elephant population in Africa. A riverboat allows guests to get close to the herds.

Architecture by Ridler Shepherd Low/Interior Design by Jorie Butler Kent
Text by John Heminway/Photography by Tim Beddow

Leopards, lions and zebras can be seen on guided excursions into Chobe National Park. RIGHT: Cape buffalo cross the Chobe river.



BELOW: Afternoon drinks can be enjoyed on the main lodge's dining veranda, which overlooks the lush gardens and the Chobe floodplain. The crocodile pillar was carved out of *tomboti* wood by members of the Mossi tribe, from Burkina Faso.



Chobe National Park encompasses a wide variety of habitats, all of them home to the world's largest concentration of elephants. They share this terrain with buffalo, bushback and some of Africa's formidable predators—lions, leopards and spotted hyenas. Add more than three hundred garishly plumed bird species, and the visitor might blink in awe that creatures he once supposed were the concoctions of Dr. Seuss really do exist.

The jet-lagged visitor contemplates collapsing on his veranda with a chilled drink to watch the storm. Instead he opens wide French doors to the cottage and enters. Antique Dogon statues, glistening Somali headrests and Makonde combs, set in alcoves beside the king-size bed, endow the room with attentive calm. Swathes of mosquito netting are held in place by silver-and-ostrich-shell-bead drapery tiebacks. The terra-cotta-colored floor is inlaid with mosaic tiles from France and reflects the burnt brown, yellow and faded orange of roasted Africa that begins beyond the lawn.

Through a window behind the bed, he sees first a

sprawling bath, built around a handmade tub, free-form and buffed like bedrock. Above it, another window overlooks a walled courtyard, ringed by earthen jars that surround an outdoor shower.

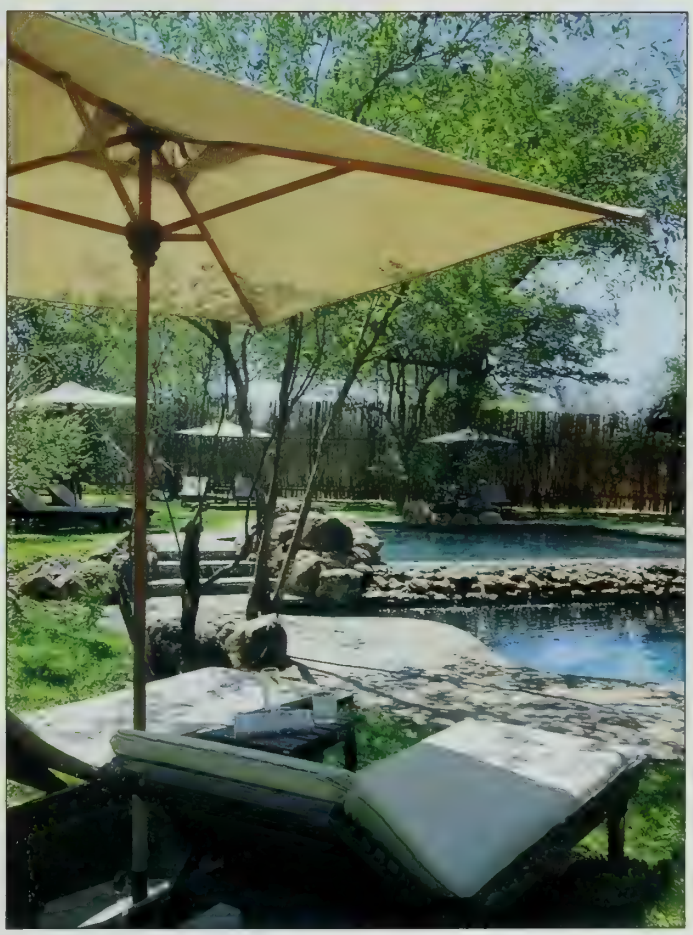
The storm is upon Chobe Chilwero. The visitor has been told that all Botswana awaits these rains and that the miracle of Africa will be the overnight transformation of baked earth into green lawn. The storm rages, first driving rain sideways and then, when the wind abates, muffling itself as a waterfall upon the thatch.

It's no accident that Chobe Chilwero possesses such a graceful spirit. Its creator, Jorie Butler Kent, is a student of fêng shui, the ancient Chinese practice of making balanced and harmonious living spaces. Architectural

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Top Right: Guests stay in one of 15 luxury cottages, which have been designed to blend in with the surrounding topography. Each cottage has a fenced courtyard with a veranda, reading chairs, hammocks and an outdoor shower.

Above: The bath has a sunken tub and a window that looks out onto a private garden. Right: The split-level swimming pool is a popular destination after a day on safari. Local craftsmen made the lounge chairs and the umbrellas.

XV Beacon

A NEW HOTEL BRINGS SOPHISTICATED HIGH STYLE TO BOSTON



Interior Design by Celeste Cooper, ASID
Text by Amanda Vaill
Photography by Richard Mandelkorn

ABOVE: "The idea was classicism with an edge," interior designer Celeste Cooper says of XV Beacon, a new Boston hotel. OPPOSITE: The intimate lobby features modernist elements. Kravet fabrics cover the lounge chairs, from Walters Wicker, the armchair and the sofa.

The first thing you think of when you think of Boston isn't fashion or design; after all, this is the city where, it was said, the women don't buy their hats, they *have* them. But a visitor emerging from the Callahan Tunnel these days sees a new Boston, from the astonishing Charles River bridge, a giant string-theory artwork executed in steel cables and illuminated at night, to the sleek shops and trendy restaurants along Newbury Street. So it's entirely fitting that the city's newest luxury hotel, XV Beacon, is as much a design statement as it is a hostelry.

The hotel's owner, Paul G. Roiff, who also owns the French-Mediterranean restaurant Mistral, had a very specific vision from the outset, and it wasn't chintz and Chippendale. "Sometime in the last fifty years, elegance and refinement came to be equated with the past," he says. "With rare exceptions, luxury hotels became museums." But, he adds, "the simple fact is our guests aren't interested in giving up high technology or sophistication to live in luxury."

Roiff made sure that they wouldn't have to. A veteran of numerous large-scale mill and loft restorations in the Boston area, he purchased a ten-story Beaux Arts cast-iron-and-limestone office building a block away from the gold-domed State House and the gardens of Boston Common, and he engaged architect Patrick Sharkey and







OPPOSITE: A Seton Smith diptych is displayed in the hotel's restaurant, the Federalist, which "reinterprets the character of Beacon Hill," says architect Patrick Sharkey. A Theodoros Stamos work is partially visible to the left of the column. Chair fabric from Donghia.

Celeste Cooper, creative director of Repertoire, a Boston-based interior design firm, showroom and store, to make his vision a reality. The result is what you might call techno-classicism, or elegance with an edge.

First there's the logo: XV —not Fifteen or 15; XV is better design, and its classical allusiveness is an ironic nod to the founding fathers, reproduction busts of whom are scattered throughout the hotel. There's the lobby, with its stark white limestone floor and truffle-dark mahogany paneling—which sets off gold accents like the sunburst clock and the banister. There's the hotel's collection of contemporary art, assembled by Roiff and Cooper, which includes works by Larry Brown, Joe Green and Guy Russell, and its eclectic modernist and Georgian furnishings, upholstered in fabrics with strong black, cocoa, charcoal and white graphics.

And then there are the rooms, sixty-one of them, many of which can be combined into suites, and all of which are individually designed. There are common elements, of course: the cappuccino-colored walls, white trim and dark paneling; the gas fireplaces with brushed-steel chimney breasts and little overmantels made from sections of antiqued cornice molding; and the geometric four-posters. But the mix of furnishings—bronze I-beam tables, leather settees, upholstered sofas, brushed-steel bombé chests and Chippendale-on-steroids side chairs —is entirely different from room to room. Even the one touch of color, the apples stacked in a crystal cylinder on the tall metal table by the door, varies from room to room—green in some of the rooms, red in others.



ABOVE: Clean lines and tailored details characterize a guest suite. Baker sofa. Side chairs, Beacon Hill. Hinson & Company light fixture. LEFT: "We didn't want to sacrifice luxury or comfort just to create something trendy," Cooper says. Bookcase from Reymer Jourdan.

Luxury and up-to-the-minute technology are evident throughout, from the surround-sound stereo and CD system and the plethora of high-speed Internet outlets to the whirlpool tub and dinner-plate-size showerhead in every bath. If you want to sleep late in your three-hundred-thread Italian sheets, you do nothing so inelegant as to hang a Do Not Disturb sign on your door; instead there's a discreet signal light activated by a switch inside your room. And if you need to take notes during a conversation on one of your room's three telephones, there are Post-its in a polished-pewter holder on the desk, as well as a slim, brushed-aluminum pen and "XV"-em-

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Ellerman House

THE QUIET ELEGANCE OF A CAPE TOWN LANDMARK

Architecture by GAPP and JaneVisserMarkThomas/Interior Design by Jacqueline Cole & Associates and "C" the Company
Text by John Heminway/Photography by Jonathan Pilkington





It was once an immutable custom for a handful of England's very rich to embark on an ocean passage to the Southern Hemisphere. Every December, as punctual as plovers, they boarded ships such as the *Winchester Castle* and the *Pretoria Castle* that delivered them in two weeks' time to Cape Town, South Africa. There they took rooms for three months or more at the Mount Nelson Hotel, known as the Nellie. The hotel, with views of Table Mountain, helped to banish memories of the frightfulness of winter while guests basked in the South African sunshine.

OPPOSITE: At Ellerman House in Cape Town, South Africa, the pool terrace, shaded by a native milkwood tree, overlooks the Atlantic. ABOVE: The 1912 residence, once owned by shipping magnate Sir John Ellerman, was transformed into one of the city's finest hotels.

Some customs never die. While the world today has little time for lordly languor, Cape Town's appeal remains as solid as ever. The savviest traveler now makes for Ellerman House, an eleven-room Relais & Chateaux gem set high above boulder-rimmed Bantry Bay and hardly ten minutes from the city center. These days, although few stay an entire season, many Ellerman House guests linger—so distinctive is its style, so spellbinding its surroundings.

Built in 1912 in the tradition of Sir Herbert Baker, the four-story Edwardian mansion spent most of the twentieth century as a private residence. Its last such owner was the shipping magnate Sir John Ellerman, who, like many of his first-class passengers, divided the year between England and "the Cape." In the late 1980s Ellerman House was acquired as an investment by Johannesburg merchant banker Paul Harris, who was also looking for a place to install his art collection. He knew Cape Town lacked a small, elegant watering hole and chose not just to create a sumptuous hotel but to endow it with singular style.

Guests are collected at the airport by the Ellerman House car and then are whisked straight to their rooms and told to forget the paperwork until the end of their stay. Spirits, such as

Architects Graham Parker of GAPP and Jane Visser and Mark Thomas wanted to preserve the hotel's integrity. ABOVE: The entrance hall retains its original marble floor and teak stair and balustrade. Portraits by Frank O. Salisbury flank a gilt mirror.

The smoking room is paneled in a light washed oak and uses bold plaids and leather to evoke a masculine feeling. Above the carved wood mantel is a painting of a ship, one of several in the room, recalling the hotel's maritime history. The large dining room is beyond.







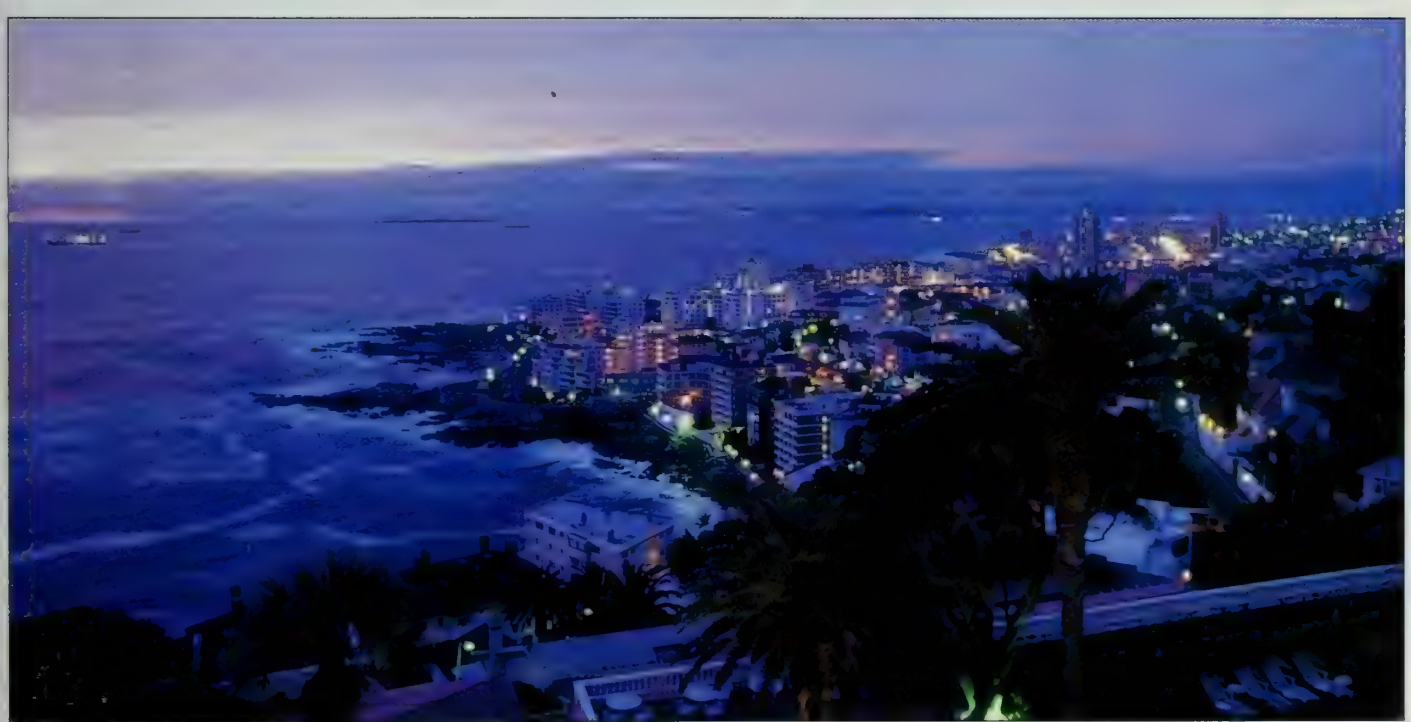
brandy, whiskey and vodka, are on the house.

The surprises continue in the accommodations themselves. The interiors, by designers Jacqueline Cole and Cobis Wilson, convey a sense of contemplative familiarity: worldliness proud of its Cape Town roots. Each guest room and suite showcases period furniture, chosen for its sleek style and for its ease with a modern aesthetic—Empire mixes blithely with custom furnishings. The ceilings are high, and the colors are generally light and creamy. The guest rooms feature subtly illuminated art, all South African, all provocative. Contemporary art is interspersed with African tribal works. Some of them bear signatures of well-

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Jacqueline Cole and "C" the Company's Cobis Wilson created a traditional yet contemporary look for the hotel's interiors. ABOVE LEFT: The colonial-inspired cane furniture and handmade document print fabric evoke the past in an oceanfront guest room with a balcony.

ABOVE: Lunch is served on a sheltered terrace. "The bar terrace is our most popular location for any meal, or even just a drink," says general manager Justin Arenhold. A wide selection of local wines complements the regional menu. BELOW: Bantry Bay at twilight.

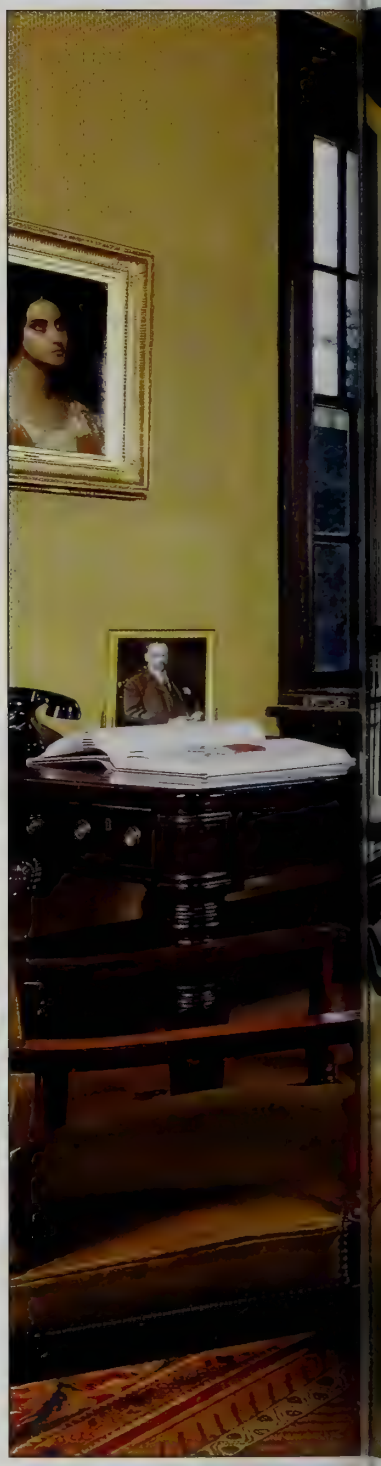


The Inn at Fordhook Farm

A HISTORIC HOMESTEAD IN BUCOLIC BUCKS COUNTY

Text by Michael Frank/Photography by Billy Cunningham





ABOVE: The 60 acres surrounding the Inn at Fordhook Farm in Doylestown, Pennsylvania, were the cultivation site for W. Atlee Burpee & Co. from 1888 to 1980. BELOW: Owner George Ball, Jr., in front of the 1890 Shaker-style seed barn and millhouse.



For a small town in the heart of Bucks County, Doylestown, Pennsylvania, has a surprisingly lively and varied cultural pedigree. Over the years the eighteenth-century village and the surrounding countryside have been home to James A. Michener and Margaret Mead, who both grew up in the area; Pearl S. Buck, whose house is now a museum; and a gaggle of sharp-witted New York theatrical and literary luminaries who succumbed to its rustic charms in the 1930s. Among the most notable were George Kaufman and Moss Hart, S. J. Perelman, Oscar Hammerstein II and Dorothy Parker, who delighted in scandalizing her neighbors by doing up her living room in ten different shades of red.

The region has also been friendly to visual artists, beginning in the early nineteenth century with Edward Hicks, the primitive painter who commemorated local history and set almost sixty versions of his *Peaceable Kingdom* on the banks of the nearby Delaware River. An informal school of American Impressionists developed around Edward Redfield and included Daniel Garber and Fern Coppedge. Among the twentieth-century artists and craftsmen who worked in the area were Charles Sheeler and the furniture maker George Nakashima. Doylestown was also home to the Victorian eccentric Henry Chapman Mercer, who was a collector extraordinaire of objects related to Pennsylva-



nia craft and industry; the builder of Fonthill, a cement castle that is one of the oddest structures in the United States; and the proprietor of the Moravian Pottery & Tile Works, a factory that still produces his distinctive Arts and Crafts tiles today.

Two decades before Mercer began firing up his kilns on the east side of Doylestown, just south of the village another American visionary and entrepreneurial personality, W. Atlee Burpee, was reinventing American horticulture. Scion of an old Philadelphia family, Burpee had started out as a breeder of poultry, livestock and dogs. His customers praised his poultry but lamented the quality of the seed they were buying from local sources. They asked him to see what he could do about it.

Burpee began by importing seeds from Europe and adapted, hybridized or selec-

Guests can have afternoon tea in the bright first-floor study, where W. Atlee Burpee wrote his first seed catalogues. A circa 1850 oil by Ary Scheffer hangs above a mahogany partners desk. The Ushak is circa 1890. Pillow fabrics from Kravet. Schumacher wallcovering.



LEFT: In fine weather, breakfast is served on the veranda at the front of the house. The lawn slopes down to a pond and can be used for games of croquet. Visitors are encouraged to explore the gardens, meadows, woodlands and historic buildings around the inn.

tively bred them for the American climate. They were so successful that by the early 1880s his was the nation's fastest-growing mail-order seed company. W. Atlee Burpee & Co. became famous for its attractively illustrated catalogues and its new vegetable varieties, including iceberg lettuce, Big Boy tomatoes and Golden Bantam corn, the first yellow corn sweet enough to appear on the American table. (Before Golden Bantam, only cows ate yellow corn.)

In 1888 W. Atlee Burpee purchased Fordhook Farm, an eighteenth-century complex of farm and residential buildings whose fertile surrounding fields served as trial grounds for the Burpee seeds. At first he and his family only summered at the gatehouse at Fordhook, but eventually they made the farmhouse their permanent home and enlarged it accordingly. Burpee expanded the fieldstone farmhouse and built a clapboard seed barn and several greenhouses. After his death in 1915, the

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BELOW: Located upstairs in the oldest section of the house, the Fordhook Room has original floors, a fieldstone fireplace and American antiques. The rocker, desk and chair are circa 1890. An 1896 colored lithograph of the farm rests on the oak mantel.





The Burpee Room is in the 1900 wing and is reached by a hidden staircase in the study. A circa 1890 Louis XVI–style wood marquetry bed is flanked by French cobalt lamps. Window and bed drapery fabrics from Robert Allen. Scalamandré wallcovering.



Colonial Classic

TREASURES OF AMERICANA FILL A LONG ISLAND BEACH HOUSE

Interior Design by Naomi Leff, ASID
Text by Steven M. L. Aronson
Photography by Scott Frances

Americana, with its long pre-Revolutionary reach, is inevitably associated with historic houses and the period rooms of museums. The classic Colonial look conjures up hearth fires, thick blankets and winter dark—rooms with low ceilings and lowered voices. What's so striking about the Americana-thronged Long Island beach house that Naomi Leff recently renovated for collector Neil Hirsch is its utterly fresh atmosphere.

From the outset, the designer aspired to bring the summer in—to transform the house into a translucent architectural shell for Hirsch's collection of nonpareil paintings and furniture, creating spaces that would make those early artifacts sparkle. At the same time, she wanted her client to be physically as well as aesthetically comfortable in his own house. As this meant allowing for contemporary living, she went ahead and plumped up the place with the kind of fully uphol-



"Thomas Skynner's 1846 portraits of Mr. and Mrs. Moses Pike are the most valuable pieces in the client's entire collection, so it was important that they be displayed prominently," explains Leff. The chandelier is from Newel Art Galleries. Beauvais Sultanabad carpet.



her to both update and upgrade his beach house. He fully recognized how she had made his cherished pictures and furniture sing by placing them against an immaculate and rather spare backdrop. "I liked the finishes and materials she used in Florida," he says. "The subtle painted glazes, and all the linens and damasks. And the old oak flooring."

"Neil said to me, 'The beach house needs better lighting, more detail and a whole new approach,'" Leff fills in. "Here, as in Florida, he wanted only what was [illegible] his Americana. It's Neil [illegible] really the force behind [illegible] these interiors this way. So the only difference between his Long Island house and his house in Florida is the climate," she laughs. "What I mean is the aesthetic is similar. Let's just say that Neil is a man who likes what he likes, and that's *all* he likes—his thing is depth, not breadth."

"I've been besotted with Americana since I was a child in St. Louis—I had an aunt who was into it, and some collector cousins," Hirsch explains. It is an obsession that has borne enviable fruit. As Nancy Druckman, head of the American folk art department at Sotheby's, assesses: "One finds many different levels of interest and commitment and appetite when people are forming collections, and in my long-term observation of the permutations of collecting, I find it impressive that Neil Hirsch, who had at his disposal any kind of collecting he wanted,



LEFT: "This was originally an office, but the client was pleased to have a breakfast room," says Leff, who transformed the area with pine paneling, rush-seat dining chairs and an oak dresser holding 19th-century Chinese Export porcelain. The table is from Sotheby's.



ABOVE: The family room features several fine artworks, including a circa 1845 oil by Sturtevant J. Hamblin, *Girl in Red Dress, Standing by a Window*, center, and a circa 1850 painting by an unknown artist, *Two Young Children in Red Costumes on Hobby Horse and Empire Sofa*.

fastened on this particular aesthetic—and at a time when it had a much less broad following—and has been so faithful to it. He keeps coming back for more, pursuing relentlessly the finest and the most rare."

Leff found the Long Island house, already the repository of some of these treasures, profoundly unworthy of them. "It was very matronly," she says. "The color scheme was mint green and poached salmon, and there was a smattering of chintzes and masses of wallpaper and lots of frisketing." The one thing the house had going for it, as far as Leff was concerned, was that spatially it was anything but formal—the living and dining areas were open to each other and, thanks to four pairs of French doors, shared an expanse of glass overlooking gardens and water. "The open plan is a modern concept," she goes on. "It affords a casualness appropriate for summer living."

The designer took a deep breath, rolled up her sleeves and got to work—raising the ceiling in the master bedroom a couple of feet; replacing all the pine flooring with dark-stained antique oak; providing recessed lighting; enlarging the kitchen; redoing the baths; and turning Hirsch's office into a breakfast room. With a bow to stylistic distinction, she also added crowns and niche trims in the living area, realigned its awkward paneling and articulated the wooden staircase in the entrance hall by installing a new mahogany rail. She then accented the stair with handwoven straw-colored runners with blue binding.

An American Queen Anne lowboy crouches in a corner of the hall. "It has those romantically shaped legs," Leff points out, adding that most of the antique pieces in the house are American Queen Anne. "Neil," she sums up, "is an American Queen Anne collector the likes of which I've never seen." William Matthew Prior's 1846 oil *Miss Jones* lends gravity to the hall walls. The artist's deathly pale subject, no doubt made to pose stiffly for hours beyond number for her portrait, can be seen as a memento mori,

BELOW: In a guest bedroom, Leff added pieces such as a slant-front writing desk and a banister-back armchair to those that Hirsch already owned. The 1860 painting is *A Prize Cow on the Way to the Franklin Market in Philadelphia*. Hooked rug, Christie's.



since nearly half of the children bo[illegible] during the Colonial pe[illegible] achieving t[illegible] for this high[illegible] son that one [illegible] things farmers [illegible] chants of burgeon[illegible] perity did was com[illegible] a likeness of their offsp[illegible] from itinerant artists [illegible] though they were largel[illegible] schooled and often skin[illegible] on scale, took great pains [illegible] make the features compelling.

Leff painted the walls of the living area ivory and selected summery fabrics in [illegible]ams and whites. She laid [illegible]atique Sultanabad on [illegible] raw-colored hand[illegible]ner for textural [illegible]ndows she [illegible]ended to [illegible]e clear. "That [illegible] it modern—why [illegible]r-[illegible]ith w[illegible]ndow t[illegible] [illegible] need [illegible] [illegible]vacy?" she asks. "[illegible]

able to sit and look through glass onto water helps dilute the formality of the furnishings somehow." The room certainly contains its fair share of important pieces: a seventeenth-century Chinese opium bed that serves as a low table, an American Queen Anne wing chair upholstered in dark suede, a pair of irresistible American Queen Anne lolling chairs

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OPPOSITE: Hirsch placed some of his most important pieces in the master bedroom. The Chippendale desk, circa 1760, is from Christie's. The clock, the American Queen Anne chair and the Hamblin painting, *Portrait of a Baby Holding a Rattle*, are from Sotheby's.

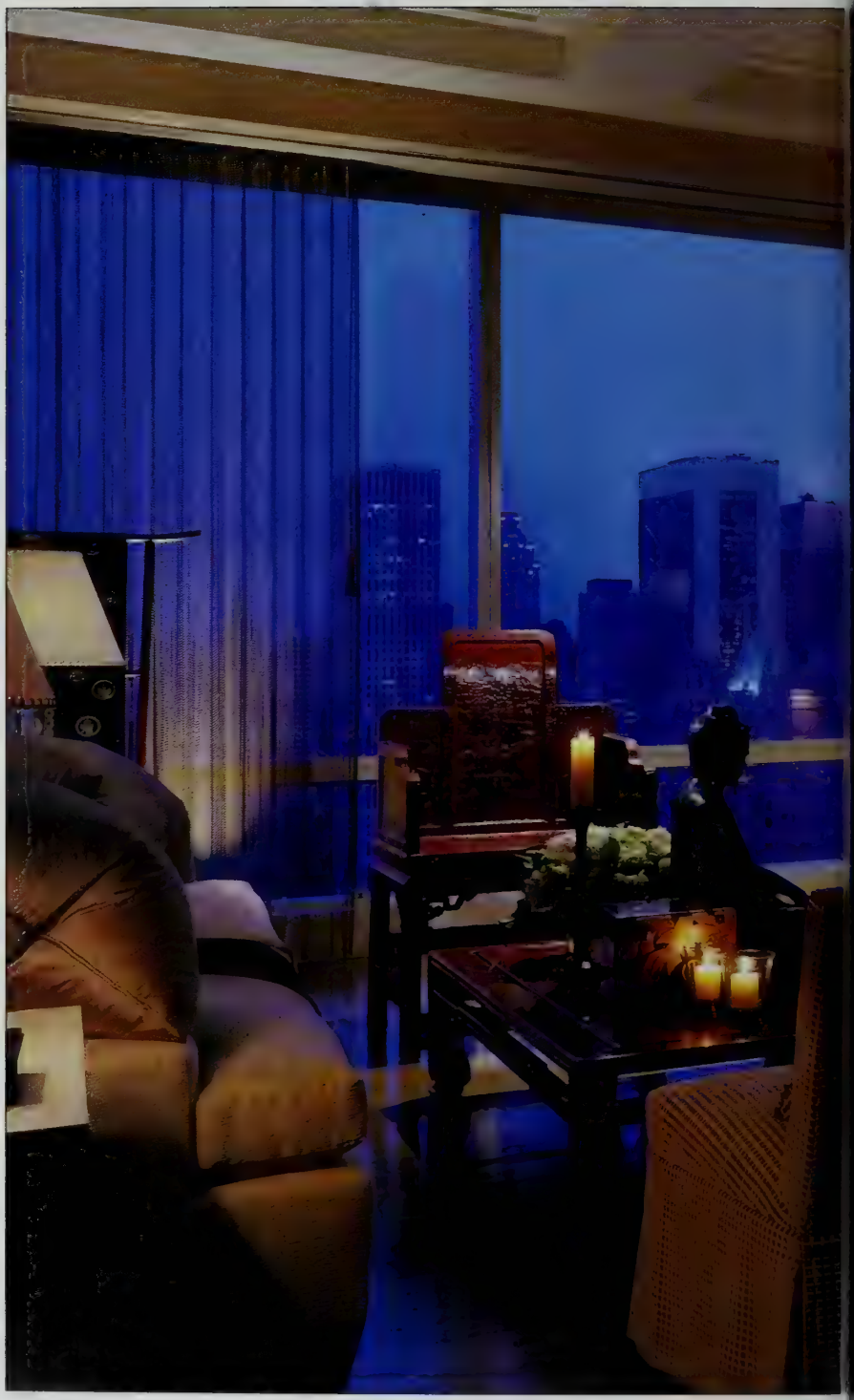


East Meets West Side



RICHARD LEE

David and Jill Gilmour (above) chose "a Pacific Rim feeling" for their New York apartment on Central Park West. Designer Jeffrey Bilhuber transformed a four-bedroom aerie into their one-bedroom pied-à-terre.



When David and Jill Gilmour decided to sell the *hôtel particulier* they owned in Paris and buy a seasonal apartment in New York City, the couple assumed they would find a place that suited them on the East Side, where they had owned pieds-à-terre at various times in the past. "Then I recalled the downside of some of those charming East Side prewar buildings," David Gilmour says. "Air-conditioning that didn't quite work. Noisy elevators."

Chance took the Gilmours to an apartment on the forty-second floor of a glassy postwar building on Central Park West at Columbus Circle that had originally been an office tower. "The building functioned perfectly, there was a great French restaurant downstairs, and the ceilings were ten and a half feet high," David Gilmour says. "When the building was used for offices, the ceilings were lower, but when it was converted to residential use, the heating, ventilation and air-conditioning were removed from above and placed in the walls—and voilà—extra height."

While the six-foot-three entrepreneur and philanthropist finds nine-foot ceilings "claustrophobic," the Gilmours required the height

A LOVE OF ASIA INFUSES A NEW YORK PIED-A-TERRE

Interior Design by Jeffrey Bilhuber/Text by Susan Sheehan/Photography by Scott Frances



for another reason: They had recently purchased seven nine-foot-tall eighteenth-century Chinese hand-painted wallpaper panels.

Despite the generous vertical space, other elements of the apartment did not suit Jill or David Gilmour, and they asked New York–based Jeffrey Bilhuber to transform it. "What the Gilmours bought was a standard four-bedroom, fifty-five-hundred-square-foot apartment for a mythical family," the designer says. "They wanted the place for themselves, and they wanted it to be luxurious. Not a problem. In New York you don't buy an apartment; you buy acreage, and you deal with it."

Bilhuber was prepared to deal with the disadvantage of working in a quintessential glass-clad New York box: It had no architectural plus-

In the bamboo-floored living room, the couple mixed Asian antiquities, such as red-lacquered Ming Dynasty armchairs, with modern furnishings. Chain-link draperies prevent the view from being fully obscured. Decorators Walk ottoman horsehair. Bergamo fabric on sofa at right.





es, only architectural minuses.

The living room ceiling had a single, ill-placed beam. To disguise it, Bilhuber added others and created coffering that gives the room symmetry. He also removed and reconfigured the apartment's halls, using classical horizontal coursing.

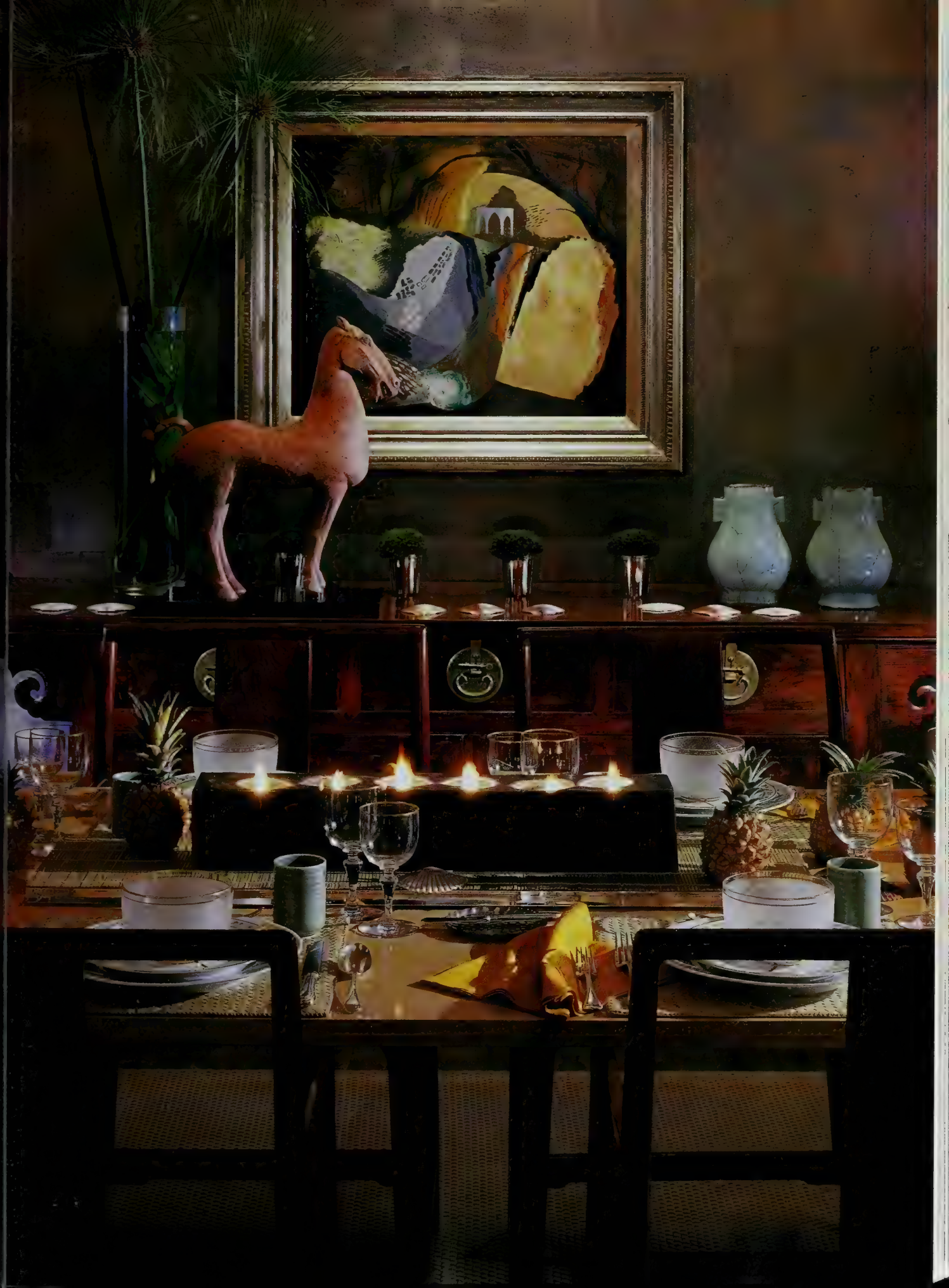
In the Gilmours' private space, flooring came out and many walls came down. Several ordinary bedrooms, too-small baths and inadequate closets became a grand master suite. "We couldn't get rid of an ugly concrete pillar, so I decided to glorify it by putting a floor-to-ceiling fluted column in front of it," Bilhuber says. "Behind the fluting is a closet. I like to call it the world's most glamorous broom closet."

A key architectural change was to separate, with a phantom door, the private quarters from the rooms visitors would see.

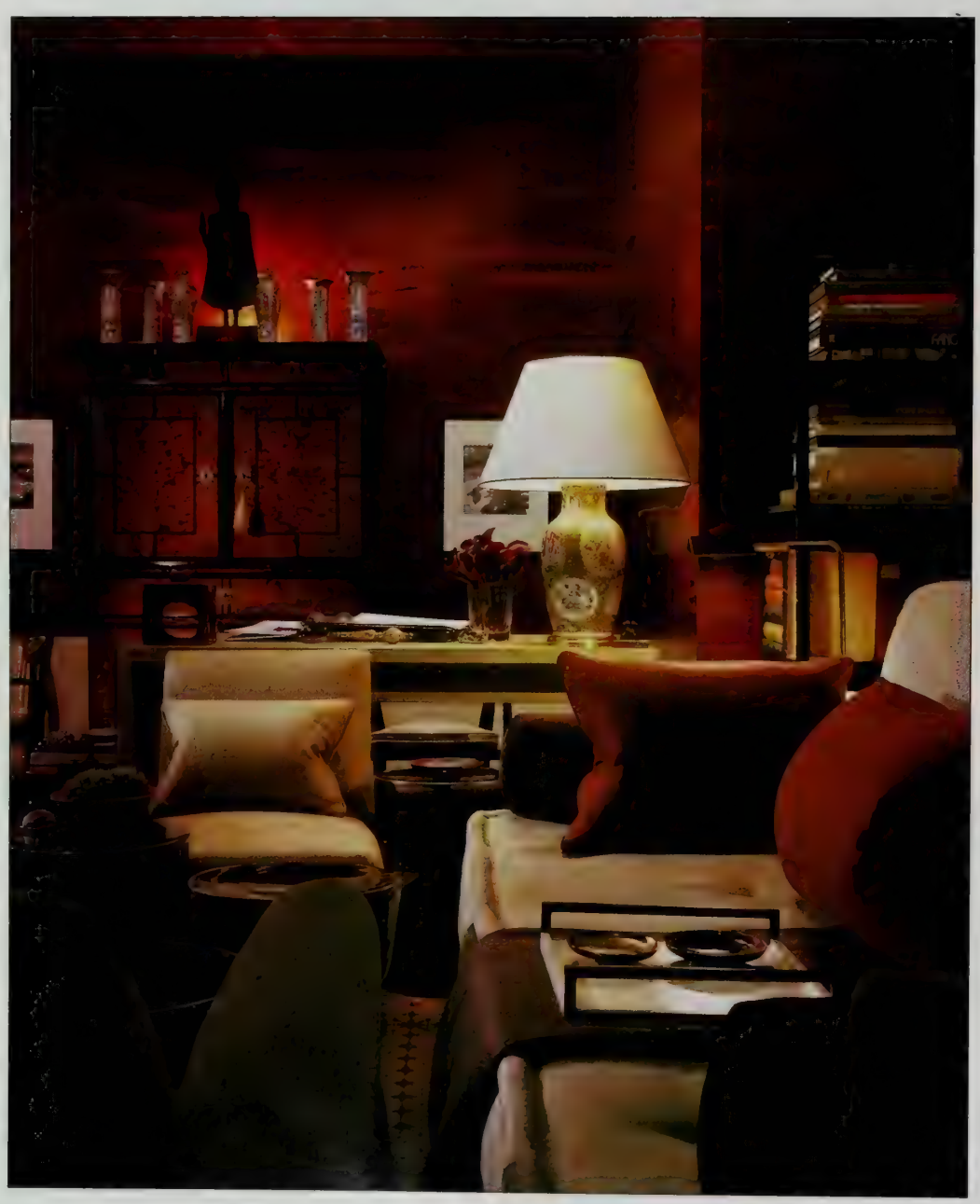
"The phantom door is right past the entrance hall and gallery," says the designer. "On it is a particularly

ABOVE: Accompanied by 18th-century painted wallpaper panels, three Han Dynasty terra-cotta horse torsos "float above the main seating area in the living room," says Bilhuber. The Discus lamps are his own design. J. Robert Scott fabric on slipper chairs. Jack Lenor Larsen sofa fabric.

LEFT: The dining room, from the hall. Donghia drapery fabric. Beauvais rug. OPPOSITE: *The Gorge*, 1939, by John Piper hangs on a tea-paper-paneled wall above the room's 19th-century Chinese sideboard. Chairs from the same period surround the custom-made maple table.



"IN NEW YORK YOU DON'T BUY AN APARTMENT; YOU BUY ACREAGE, AND YOU DEAL WITH IT," SAYS JEFFREY BILHUBER.



LEFT: "Four of the library's six windows were covered to create a warm and intimate space," says Bilhuber. A French burlwood bureau is near a lacquered-linen-topped writing table. Old World Weavers wallcovering. Holly Hunt sofa seat cushion and side chair fabric. Beauvais carpet.

OPPOSITE: John Wigmore's 1998 vertical parchment-wrapped steel light sculptures illuminate the master suite hall. A fluted column, at left, hides a structural pillar and a closet. The private quarters are accessed through a phantom door. Donghia grass-cloth wallcovering.

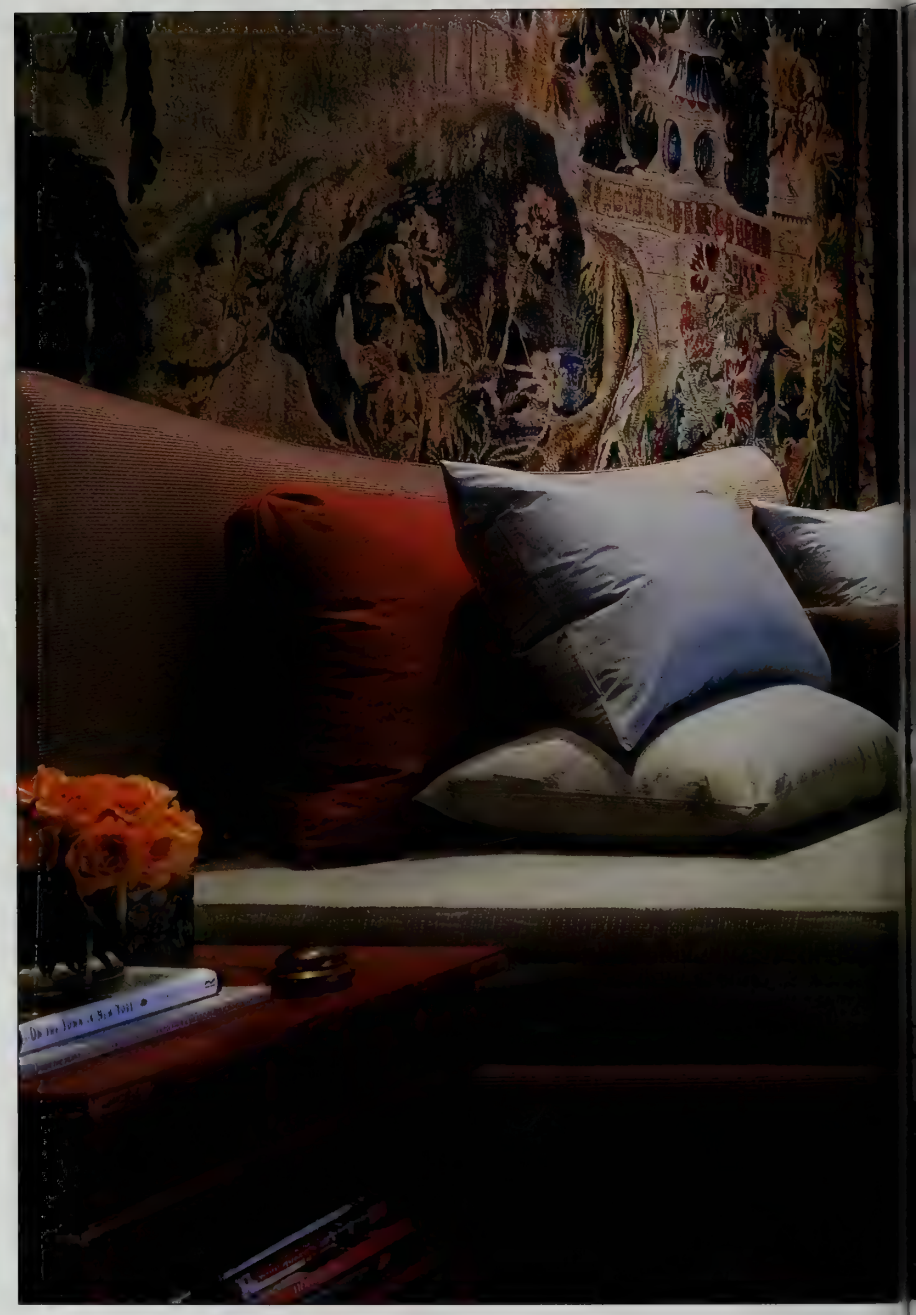
beautiful eighteenth-century Chinese calligraphy scroll, and next to it is a red-lacquered Ming armchair, one of a set of four. If you stand in front of the Ming chair and look in one direction, you see through the living room to an expanse of windows facing east. If you look in the other direction, you see through the dining room and out its windows, which face west. The apartment has a transparency that's truly rare in Manhattan. And it's symbolic of the theme of the apartment: the marriage of East and West."

With the Gilmours' purchase of property ten years ago in the Fiji Islands, where they own a house and a resort, the Wakaya Club (see *Architectural Digest*, February 2001), and with David Gilmour's recent discovery and establishment of Fiji Natural Artesian Water, the couple say their lives have been dramatically changed. "We decided to leave Paris and establish a base in New York, because the first place I planned to distribute Fiji Water was in North America," he explains. Only a few of their European antiques came to Manhattan with them. "We wanted the apartment to have a Pacific Rim feeling," Jill Gilmour says. "The finest Asian antiquities and the finest contemporary modern furniture were to coexist in harmony."

In the living room are the other three red-lacquered Ming armchairs—along with four slipper chairs and a grandly scaled round ottoman, all designed by Bilhuber. "The urban view is so dominant that I was glad to be able to place the Chinese wallpaper panels on the living room's internal walls," he says. "They depict village scenes, gardens and pastoral views of pagodas. They're exquisite in themselves, and they give the room its evenness by keeping it from being too view-driven." Between two of the seven panels, three terra-cotta horse torsos float above a Bilhuber sofa. In the dining room, a set of eight nineteenth-cen-







By mixing Western classicism with Eastern sensibilities, Jeffrey Bilhuber (above) created "a peaceful, orderly and glamorous place to highlight the Gilmours' collection of Han, Tang and Ming Dynasty pieces."

tury *huanghuali* chairs surrounds a table of white bird's-eye maple, also designed by Bilhuber.

As for the private spaces, Jill Gilmour now has two dressing rooms and a well-proportioned bath with a tub set under a south-facing window. "I envisioned these as glamorous urban spaces," Bilhuber says. Accordingly, the dressing rooms are modern, arranged with Asian decorative artifacts, including a collection of emerald-green bowls and vases. David Gilmour's spacious dressing room is outfitted with a Japanese soaking tub and a Mies van der Rohe daybed that [illegible] nineteenth-century [illegible]. Two Le Corbusier confort chairs [illegible] seas on the [illegible] dominate his [illegible] with his Winste[illegible] and memora[illegible] hind the [illegible] set into an a[illegible] created by Bilhuber, is an eighteenth-century wool Aubusson tapestry depicting tropical palm trees, foliage, parakeets and a pagoda, which had hung in the two-story stairwell of their *hôtel particulier* in Paris. "From our bed we see Central Park," Jill Gilmour says. "The tapestry and the view are yin and yang."

Or, in Jeffrey Bilhuber's words, "This apartment is not about a plate of cookies next to the guest bed. There is no guest room. This apartment is about karma in the master bedroom."

Karma notwithstanding, the apartment offers something more for David Gilmour. "Now that I live on the West Side, I realize that looking at the East Side from high above Columbus Circle is very exciting," he says. "We can see a dazzling array of granite buildings, green and gold glass buildings and green copper roofs. At night, from Jill's bath and my study, we see the headlights of the cars coming up Eighth Avenue. From the forty-second floor they seem to form a string of pearls." □

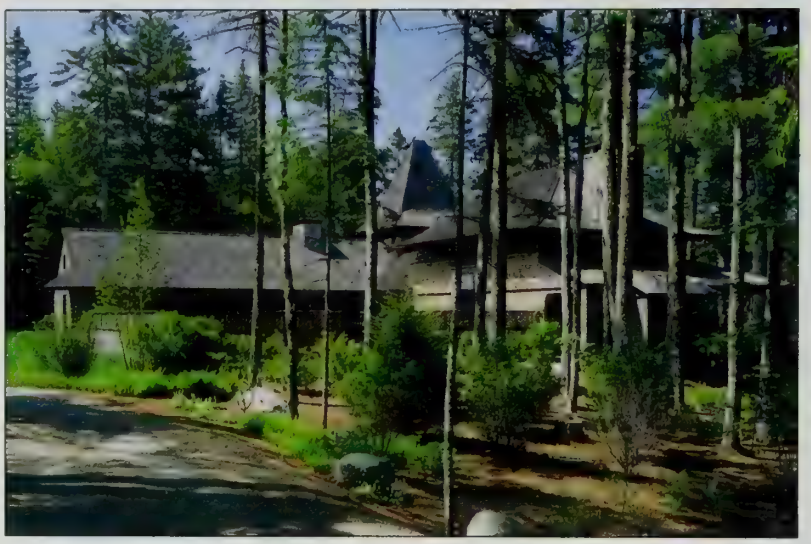
ABOVE: An Aubusson tapestry sets the tone in the master bedroom. The wardrobe and hat cabinet are 17th-century Chinese. Christopher Norman silk channeled wallcovering. Bergamo bed skirt and headboard fabric. Jack Lenor Larsen rust pillow fabric. J. Robert Scott chaise fabric.

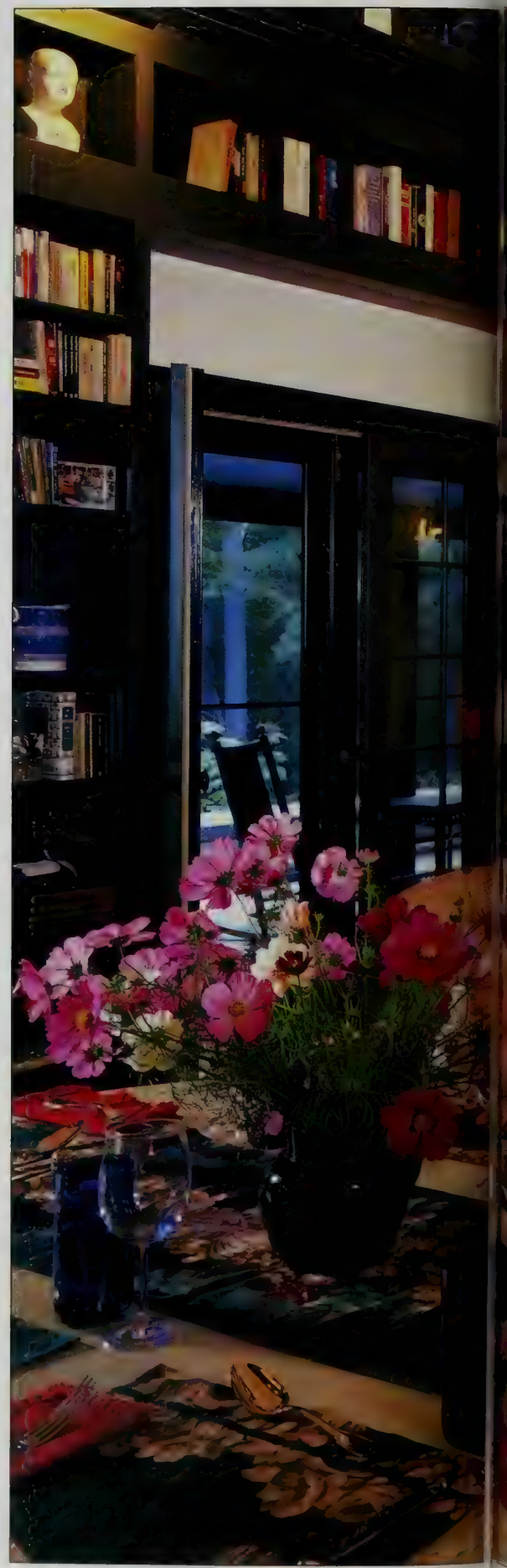


RIGHT: "In the husband's dressing room and bath, I mixed a traditional Japanese soapstone soaking tub with a Mies van der Rohe daybed in its original nutmeg leather," says Bilhuber. The gilt-edged parchment-paneled wardrobe is by the designer. The daybed is from Christie's.

On Mount Desert ISLAND

EUROPEAN INFLUENCES ENLIVEN AN AUTHOR'S HOUSE IN MAINE





On Maine's Mount Desert Island, architect James V. Righter and designer Nancy Pierrepont created Watermark, a retreat for author Roxana Robinson and her husband, Hamilton. ABOVE: The house is in a pine forest. RIGHT: A Jonathan Scoville oil hangs in the living/dining room.

It was just a few years ago that Hamilton Robinson, a New York private investor, and his wife, Roxana, decided to build a house on Mount Desert Island, off the coast of Maine. She is an author whose novels and short stories have been compared by *The New York Times Book Review* to the work of John Cheever, by *Time* to that of Edith Wharton and Henry James.

The couple already knew the island well. What they were looking for was a quiet property on the water, with room to construct a house large enough [illegible] their three [illegible] and peaceful [illegible] Roxana Robin[illegible] Leading a guest [illegible] front door of W[illegible] her now complete[illegible] she pauses and affect[illegible]

pats the wall of warm brown shingles. "Shingles fade to such lovely colors," she says. "Do you know Saint Jude's in Seal Harbor?"

Roxana Robinson is a romantic, and it is typical of her to mention the tiny old church, with its silvery gray shingles and its trim of dark[illegible] green, which is known [illegible]oughout New England as [illegible] Harbor green. It has [illegible]er a hundred years [illegible] hurch was erected, [illegible]rists who flock [illegible]sert in the summ[illegible]o ice it, for they

Architecture by Albert, [illegible]
Interior Design by Nancy [illegible]ny Alsop
Photography by Alec M[illegible] Brink





"The house's architectural style and its wonderful mix of objects, such as painted Swedish furniture, transport you to foreign places," says Pierrepont (above).

have come to the island to admire its natural beauties —the lakes and the mountains, the felicitously named national park, Acadia—and to glance at the villas along the coastline.

The Robinsons chose as their architect James V. Righter, whose Boston-based firm, Albert, Righter & Tittmann, is noted for its gently unconventional designs. He was their first choice, not only because he is their brother-in-law but because they had already worked with him. He had previously transformed a [illegible]house at their principal [illegible] in Westchester Cou[illegible] York, into a su[illegible] in the styl[illegible] Gothic chape[illegible]

When asked ly designs residence who collaborated on [illegible] mark with his associate [illegible] Iselin, replies, "People. I like hearing their dreams. What I do is help them realize those dreams." One tribute to his accomplishments is that only two of the many houses he has built have ever been sold by their owners.

Roxana Robinson has some strong views about the summer house. "It's an interesting psychological environment," she says, having often written about the subject. "All normal action is suspended, so what happens there is heightened. It's more powerful and dramatic, because there's no context of real life to distract the characters, to blur and conceal the tensions."

There certainly is no tension in the air as a winding drive from the main road directs a visitor through a colorful field of wildflowers to the entrance of the house. It has no lawn. "I wanted grounds filled with native vegetation," says Roxana Robinson. "We use no chemical [illegible]rays or poisons, and we [illegible]in a variety of plants

[illegible] decorative tiles under [illegible] windows were made by [illegible] Brooks County, Pennsylvania. [illegible] Pierrepont says. "Their designs are based on [illegible] medieval and [illegible] seventeenth-century models." Earthenware [illegible] rest atop the cabinets. Wall tiles from Country Floor




QUAKER OATS
GOURMET



ABOVE: Antiques in the master bedroom include a pair of 19th-century painted Hitchcock chairs. Brunschwig & Fils blue-and-white floral fabric. Drapery fabric from Decorators Walk. OPPOSITE TOP: Framed 1940s postcards of Maine flank a carved mirror.

that bear berries and fruits so that they'll support the local fauna. I want the garden to be alive with birds, butterflies, moths, dragonflies, bees and even snakes. I love seeing it brimming with activity.

Landscape architect Patrick Chassé was an invaluable guide. "He's a genius at designing with indigenous plants and fixed elements such as rugged boulders," says Roxana Robinson. "He's as concerned with the slope of the land as he is with trees and shrubs. He can do a more structured kind of layout as well."

She stops to indicate the enclosed garden to the right of the house. It has an air of almost spiritual peacefulness, with its silver, white and green plantings, to which Chassé added only one dash of subtle color—*Lavender thalicturm*. There are tall white phloxes, hydrangeas, astilbes,





"PROVENCE DOESN'T WORK IN THIS NORTHERN CLIMATE."



Petasites and *Gypsophila* in profusion. Equally soothing to the eye is the graceful line of the roof above, with its eaves curving slightly outward in a contour that is reminiscent of ancient Chinese houses. Below it, a row of brackets is another Oriental touch.

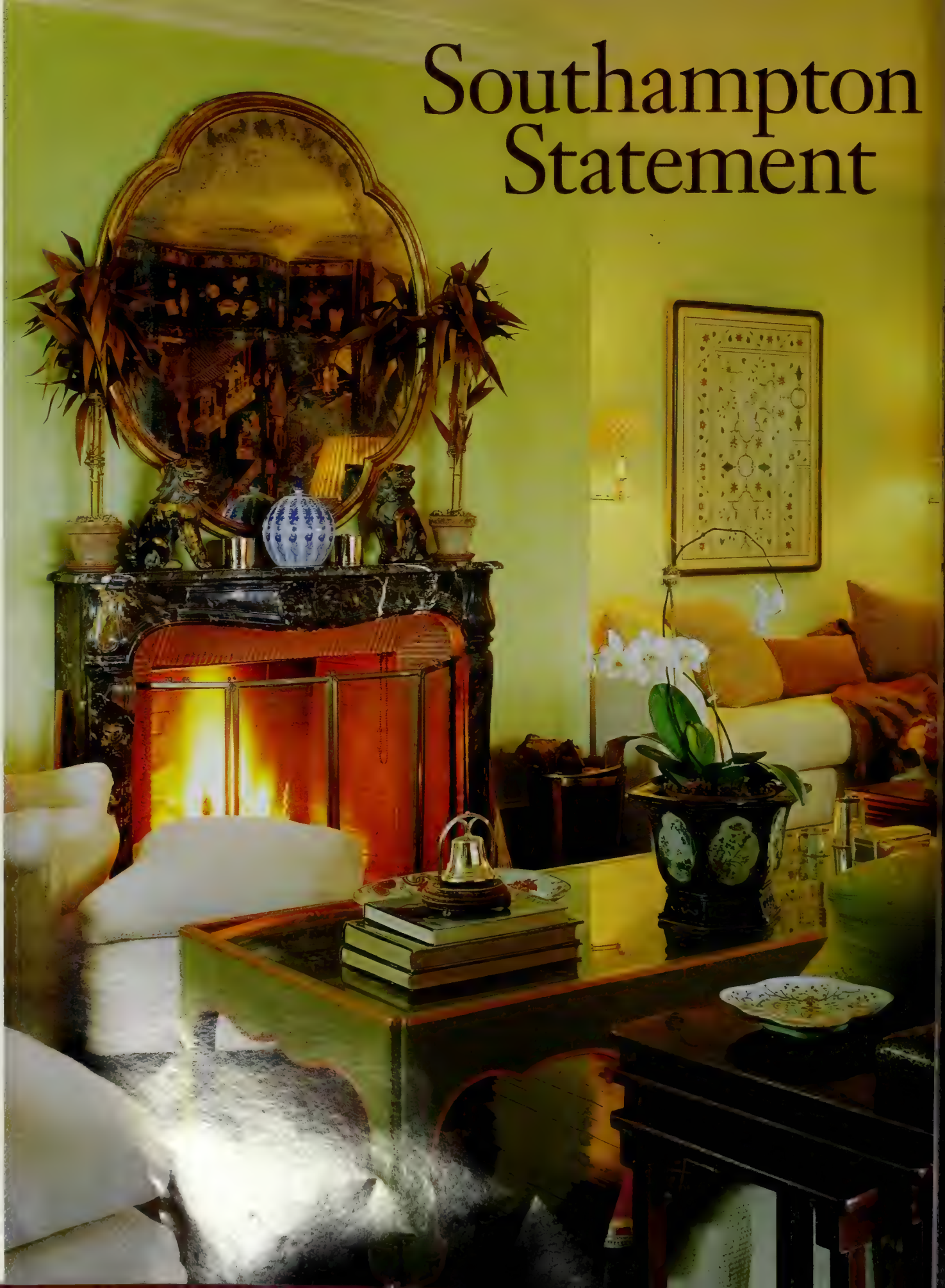
Inside, one is reminded of Swedish decoration at the turn of the nineteenth century. The owners love Provence and had thought of using the strong, bold colors of that part of France in the interiors, but "Provence doesn't work in this northern climate," notes Roxana Robinson. "What I find goes best is colors in a cool blue-green spectrum." The sunny kitchen, for instance, is painted a soft teal.

This is not a house to which rigid rules apply. The living/dining room is large: thirty-one feet long and twen-

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ABOVE: "It's the perfect place to enjoy a mild cigar by the light of the moon," Righter says of the sheltered area of the side porch, which he built with a massive stone fireplace. A path leads to the guesthouse. Fabric on small pillow from Brunschwig & Fils.

Southampton Statement



BLENDING ASIAN ARTWORKS WITH ENGLISH ANTIQUES FOR A LAKESIDE GETAWAY



Interior Design by
Mario Buatta
Landscape Architecture by
Charles J. Stick
Text by Aileen Mehle
Photography by Scott Frances

Some projects never seem to end—though this isn't always such a bad thing. Interior designer Mario Buatta recently helped turn a Manhattan couple's town house into one of the most beautiful in a city that's already filled with beautiful town houses. But Buatta had earned their trust and admiration more than a decade earlier, when he embarked on a renovation of their Long Island country house, a renovation he cheerfully describes today as "still a work in progress."

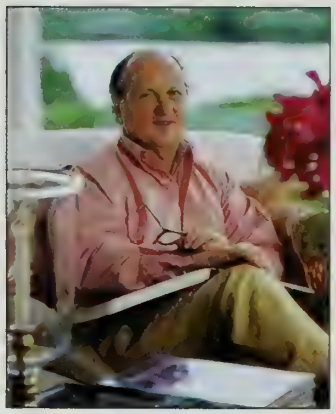
The couple's country place—a picturesque white-frame Colonial Revival on a Southampton lane bordering a lake—is close enough to the ocean that they can hear the waves. Inside, it was all very "nice" indeed and comfortable, too. But the couple knew that it needed "warming up." It lacked color and the style and panache they had become accustomed to over the years from living in both their families' many houses. It was a far cry from the ideal setting for the husband's collection of fine English antiques and Asian art. What it wanted was a good going-over. Calling Mario Buatta.

"This is where Mario excels," remarks the wife. "I call him a genius because nobody

Designer Mario Buatta incorporated a couple's vast collection of Asian art and artifacts into the interiors of their house in Southampton, New York. For the living room, he wanted to "create several seating areas within a large space." Swing-arm lamps from John Boone.


THE HAN DYNASTY





has a color sense like his—he mixes colors while you watch. It's a gift, and he knows how to use it. He did this house more than a dozen years ago, and it hasn't lost its luster. I never tire of it, and neither does my husband, who also has great taste and a great eye."

For all its flair and furnishings, this is still a family residence. The couple's children range from a two-year-old to teenagers who use every room in the house. "They haven't managed to make a dent in it yet," says the wife, "and neither have the dogs. We use it every summer and on winter weekends."

Modest Mario—with his tongue in his cheek, where it remains most of the time—says the house is a "good old shingled cottage." Outside, maybe; inside, no. Southampton is full of good old shingled cottages, but this isn't one of them.

The understated drama of the living and dining rooms is the perfect background for the husband's collection of eighteenth- and nineteenth-century English furniture, porcelain vases and birds, framed fragments of antique and exotic fabrics, and Taj Mahal paintings. His mother

"The house's Colonial Revival architecture is common to Long Island summer cottages," says Buatta (above). LEFT: A split eighteenth-century coromandel screen serves as a backdrop for the living room's main seating area. Red-lacquered altar table from Florian Papp.





"The husband fell in love with the French panoramic paper depicting mythological settings," says Buatta, who used it to cover the dining room walls. Brunschwig & Fils chair fabric. Console tables, Stair & Company. Florian Papp Japanese food baskets. Stark carpet.



The library's red walls "make it a warm evening room away from all the white," Buatta says. Hyde Park Antiques low table. Kentshire Galleries tilt-top side table. The Jean-Michel Frank cane chairs are from Bielecky Bros., with Clarence House seat cushion fabric. Stark carpet.

was famous for her personal style and the beauty of her home. Obviously it has rubbed

The [illegible] lent gardener and [illegible] dible for much of the look of the lovingly [illegible] spired boxwood-lined, planted with [illegible]

pink, silver and white flowers. Charles J. Stick, of Charlottesville, Virginia, made the grand plan and laid it out with pebbled walkways and a serene water-drop fountain; the wife then filled the beds according to Stick's palette. Her knowledge of plants and flowers is so comprehensive that she even knows their Latin names, and at fifteen she designed the gardens at her family's summer house in Michigan.

Mario Buatta's first decision in the "warming up" process was to open up the vast entrance hall and give it glamour. The combination





ABOVE: A 19th-century Asian costume fabric was framed for the master bedroom. Brunschwig & Fils drapery, bed and chaise print. Decorators Walk blue-and-white fabric on slipper chair. English sofa table and red tea canister mounted as lamp, Hyde Park Antiques.

BELOW: Landscape architect Charles J. Stick designed an English-style garden at the side of the residence. Pebble paths divide boxwood-lined beds filled with rambling roses, Russian sage, Himalayan musk and other plantings. "It's a peaceful, fragrant place to rest," Buatta says.

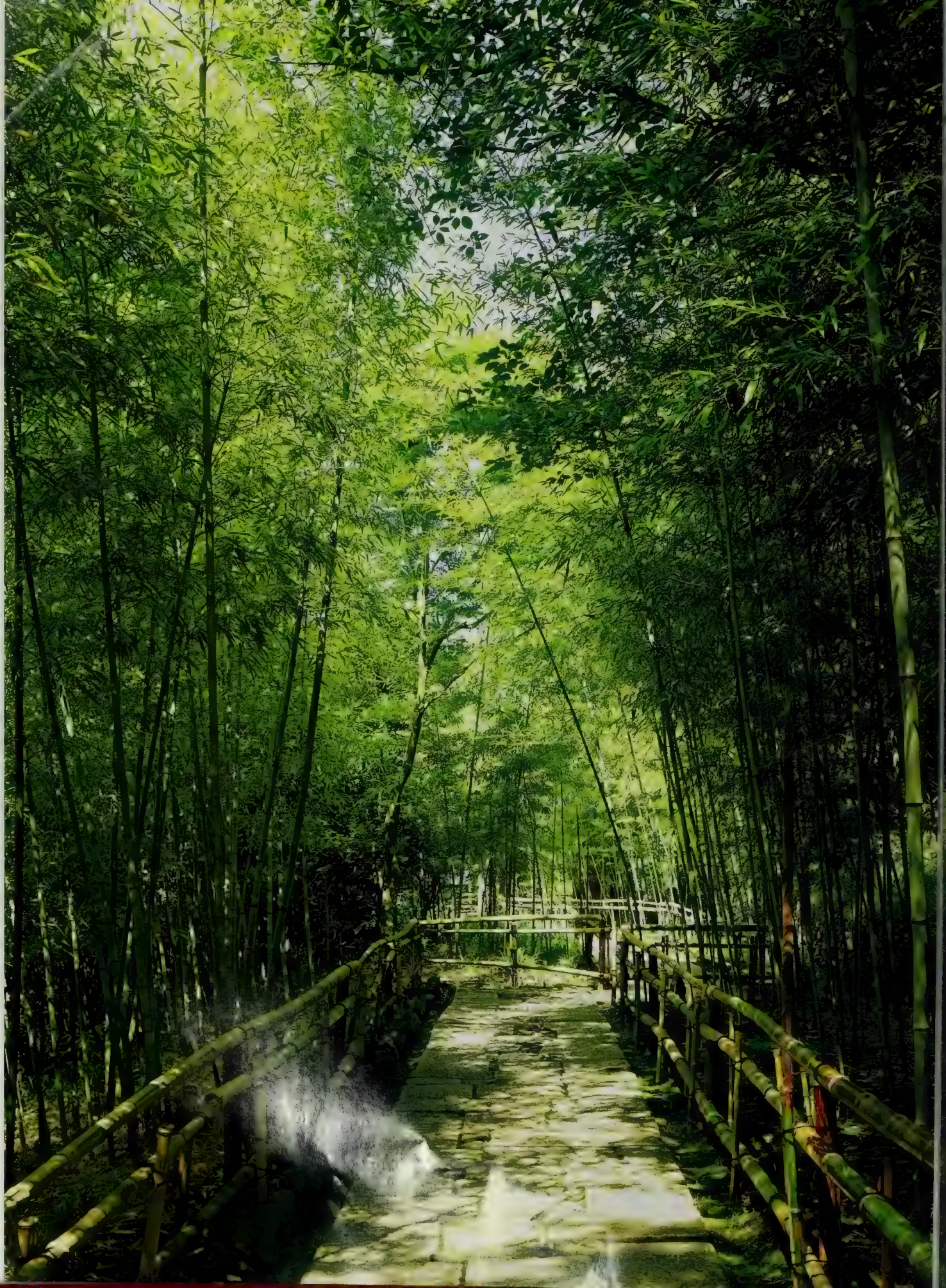


of colors on the wall—off-white and a shade that Buatta calls "grapefruit-peel yellow"—with the brown-and-white geometrically painted floors provides instant drama. Placed right in the middle of the great room is a large English table, circa 1840, centered with an eighteenth-century Chinese covered jar surrounded by stacks of books for perusing, perhaps while sitting on one of the circa 1780 Georgian chairs. Flanking the entrance to the living room are a framed kimono and a Japanese screen that hangs on the wall like a painting, reflecting the couple's love of Asian art and furnishings.

The library and card room were combined and lacquered a dazzling Chinese red. Black and red lacquer reign here, but a polished brass-and-leather card table designed by Billy Baldwin serves as a counterpoint. The cane chairs are by Jean-Michel Frank.

Buatta painted the living room a lime green and stained the floors dark. He created several seating areas, covering the sofas in cotton chenille and the cushions in different shades of raw silk. There is Asian artwork on

continued on page 254



Japanese Legacy

SHIKOKU ISLAND'S SANCTUARY FOR HISTORIC ARCHITECTURE

Text by Michael Webb
Photography by Erhard Pfeiffer

Shikoku, the smallest of Japan's four major islands, could be reached only by ferry until the spectacular Seto Ohashi road and rail bridge from the mainland was completed over a decade ago. However, the impulse to modernize, and to replace or abandon traditional buildings, was almost as strong there as everywhere else, and the Shikoku Folk Dwelling Museum, popularly known as Shikoku Mura, or Shikoku Village, was established in 1976 as a zoo for endangered architectural species. Like Seurasaari in Helsinki (see *Architectural Digest*, September 1995), it preserves the legacy of a vanished rural past in a setting of great natural beauty. About thirty rustic houses and miscellaneous structures from all over the island are scattered across the lower slopes of Yashima, the flat-topped mountain that was the site of a celebrated battle between the Heike and Genji clans during the twelfth-century civil war. The preserve is less than a mile across, but it is so steep and thickly wooded that it seems larger, and it feels remote even though it is a mere twenty minutes by train from the bustling city of Takamatsu.

Most relics of Japan's rich past, especially the few well-preserved villages, have been commercialized and are overwhelmed by tour groups. In contrast, Shikoku Mura is an oasis of tranquillity that makes few concessions to organized tourism. The stone paths are often precipitous and slippery, lending a sense of adventure to the visit, and anyone who wants to play Indiana Jones can cross the pond on a wobbly suspension bridge of branches and knotted vines. Many of the exhibits are half hidden among the dense plantings: The official tally is thirty thousand trees of three hundred and fifty species, and the network of paths sometimes resembles a maze. Labels are unobtrusive, and anachronisms are few. Even the ubiquitous loudspeakers that plague more famous gardens are absent.

The buildings are primarily from the



More than two centuries of Japanese rural architecture has been preserved at the Shikoku Folk Dwelling Museum, near Takamatsu city on the island of Shikoku. OPPOSITE: A path through a bamboo grove leads to one of about 30 buildings on the wooded property.



ABOVE: A 19th-century fisherman's house has a formal area, laid with tatami, and a work area, with bamboo floors. RIGHT: Among the oldest structures at the museum is an early-18th-century thatched cottage.



WINDING UP THE SHADY PATHS, ONE CAN EASILY BECOME IMMERSED IN THE TIMELESS WORLD OF TRADITIONAL JAPAN.



TOP: A tea hall—typical of those that dotted routes to temples and shrines in the 19th century—has an open design, with a platform for preparing tea. ABOVE: A late-Meiji-period lighthouse keeper's house from Kudako island is built of brick covered with mortar.

RIGHT: Stripped timbers serve as cross beams in a 1781 farmhouse. Wood, rather than expensive tatami, was often used for floors in [illegible], where fire pits for cooking and heating entered [illegible] rooms. Shoji screens are used to modify spaces.

Edo period (1603–1868), when peasants were poor and tied to the land by their feudal rulers. Nearly all are humble: wood-frame houses and workshops with an exposed structure of posts or stripped logs, wattle-and-daub walls and thatched roofs. As tatami were a luxury few could afford, most floors are made of beaten earth or bamboo poles covered with crude straw druggets. Builders drew on local construction techniques and used whatever materials were closest to hand, but the inventiveness of anonymous artisans is evident in the trim thatch, the basketlike weaving of ceiling vaults and the functional implements and machinery. Japan's few surviving farmers deserve their modern conveniences, but much has been lost in the transition from local craft to mass production.

Two cylindrical sugar-pressing mills with fine conical roofs stand apart, but every one of these buildings has a distinctive character and has weathered gracefully. A rough wooden boat marks the tile-roofed house of a fisherman. The tea hall has a massive thatched canopy supported by slender posts over an open raised platform. A shed in which mulberry bark was steamed to make paper has a base of rounded rocks and a fencelike façade, reinforced with cylindrical bundles of twigs.

The frugality of these rustic shelters enhances one's appreciation of the larger, more refined houses of well-to-do families and the handsome rice-storage warehouses, with their massive walls of hard stucco and white ribs crosshatched on black—an ornamental relief that also added strength. They are reminders that rice was once a precious commodity that often took the place of currency and had to be well protected from fire, dampness, pests and theft. One of these storehouses is used as a museum of farm tools and gorgeously embroidered theater costumes. The open-air theater is still used in the summer for performances of Kabuki plays, folk music and dance, and the old way of life is recalled year-round in songs and festivities.

Winding up the shady paths, one can easily become immersed in the timeless world of traditional Japan—something that every traveler seeks but rarely finds. The loudest sounds are birdsong, rushing streams and the creaking wheel of a water mill. The forest opens up to reveal still pools and sun-dappled bamboo groves, a sharp-edged fence to keep out





wild boar and a stepped stone bridge. Stone markers carry the relief of a pointing hand. Sanuki *udon*, the plump white noodles that are a regional specialty, are served in an old farmhouse near the entrance.

Abruptly, an alien world intrudes, as it did in Japan almost a hundred and fifty years ago. A bright red telephone kiosk and mailbox are incongruous additions to the "Englishman's House," a foursquare clapboard Victorian-style residence with expansive windows of the kind that foreign merchants would often build to remind them of home. This example was transported from Kobe, across the Inland Sea, and retains its period furnishings. At the top of the slope stands a row of late-nineteenth-century lighthouse keepers' residences —also mementos of the Meiji era, when Japan used contemporary Western models for building types that had no place in its own culture. The mortar-covered brick walls and tiled roofs, barn doors and swing shutters, could have been shipped around the Horn from New



LEFT: A family's soy sauce warehouse holds original equipment —stones for pressing soybeans and wood barrels and ceramic jugs for storage. ABOVE: Twigs bound into piers punctuate the thatched façade of a boiler shop where paper was made from mulberry bark.

BELOW: The first floor of a mansion is used as a tea hall for visitors. Built in 1905 for an English businessman living on Kobe island, the Victorian-style house incorporates Western design elements, such as a purple exterior, a second-floor veranda and painted clapboard siding.



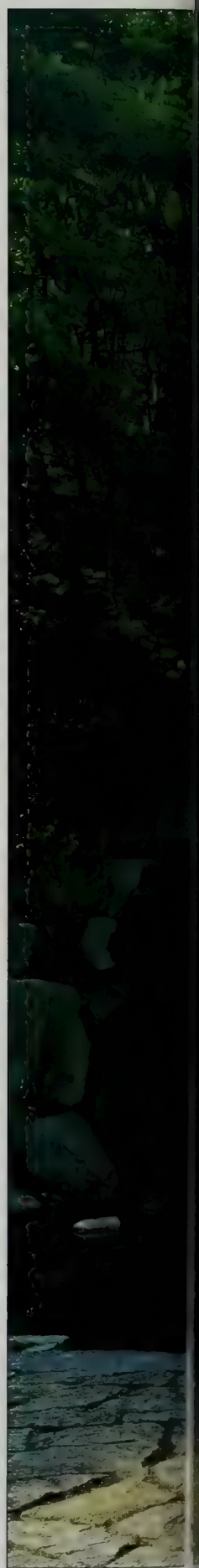


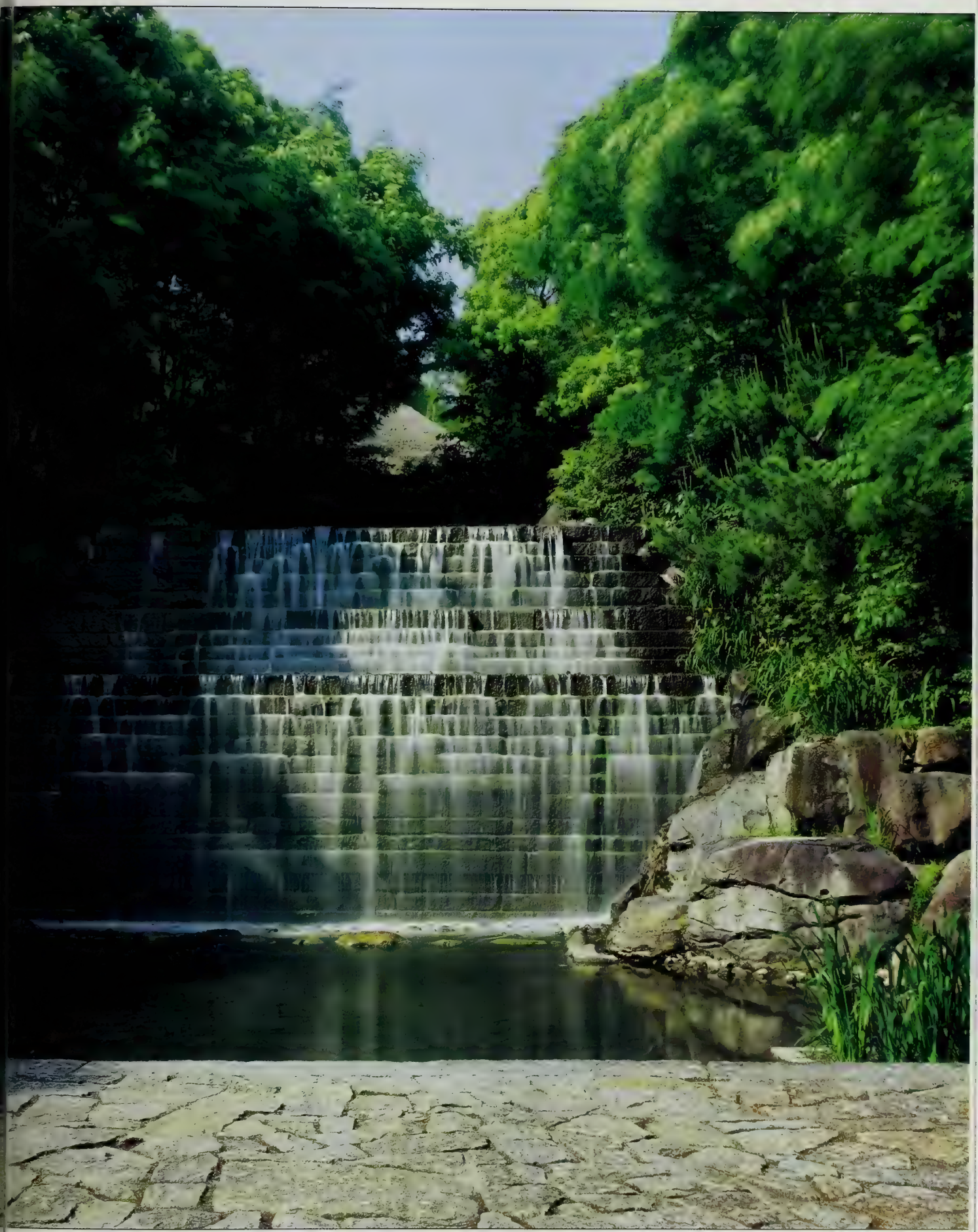
LEFT: A thatched water mill was used to refine rice, wheat and other grains. BELOW: An early-19th-century dwelling is backed by a stone patio and a pond. RIGHT: Sculptor Masayuki Nagare created a waterfall from stones used in the foundations of old houses.

England. They seem as surprising as they must have appeared to their contemporaries—who were also grappling with the challenges of Western costume, factories and trains, as Japan raced to catch up with the great powers. The pace of development has accelerated since then, sweeping away traditions that had flourished unchanged for centuries. A small and densely populated country offers little chance of escape, which makes Shikoku Mura all the more precious, as a retreat and a time capsule. □

The Shikoku Folk Dwelling Museum is open year-round and is located about ten miles east of the city of Takamatsu. The museum is a ten-minute walk from the JR Yashima station. Telephone 81-87-843-3111.







Country Clarity



THE SPIRIT OF GREEK REVIVAL IN UPSTATE NEW YORK





Poetry is the maximum abbreviation with the minimum loss of meaning—a principle that funnels the chaste, utopian passions of Shaker craftsmanship as well as the more cerebral ideals of modernism. Those are the predominant influences in an upstate New York retreat belonging to a young couple who collaborated with the Manhattan design firm of Shelton, Mindel & Associates and the Washington, Connecticut–based architect Peter Talbot to achieve a remarkably lucid synthesis of the historic with the contemporary.

"We always begin by asking our clients not what they want in a house but what they can't live without," says Lee F. Mindel. "Then we focus, clarify and distill those needs to their essential form. Restraint is the real millennial luxury, and while this project was technically and aesthetically ambitious, the scale is tight, the detail lean—and that, I think, is what makes the architecture so expressive. It's the antithesis of a pretentious showplace pumped up with amenities."

The project began more than a decade ago as the fairly straightforward expansion of an 1841 Greek Revival farmhouse and evolved into an intricate game of "musical houses," as Mindel puts it. The original dwelling was a small structure of one and a half stories, with four principal rooms, that had belonged to a well-known artist. The couple rented it for a year, becoming

"It's a new house that respects its Greek Revival context," architect Lee F. Mindel says of a residence in upstate New York that he designed with Peter Shelton, of Shelton, Mindel & Associates, and architect Peter Talbot. LEFT: Adirondack-inspired chairs line the front lawn.

ABOVE: A 1988 garbage drawing by Mike Kelley hangs above the mantelpiece in the living room, which features a desk by Pierre Chareau, a Piero Fornasetti screen, a Gio Ponti low table and a bowl by Alexandre Noll. The armchairs and carpet are Shelton, Mindel designs.

Architecture by Peter Talbot, AIA
Interior Architecture and Design by Shelton, Mindel & Associates
Text by Judith Thurman/Photography by Michael Moran



familiar with the movement of the light, the thinning and thickening of the foliage, and with their own requirements for private and communal spaces. When the property came up for sale, says the wife, "we jumped at the chance to own a piece of heaven."

At first they simply envisaged finishing the second story and expanding the ground floor. But when the initial renovation plans were complete, "the addition had so enveloped the shell," says Talbot, "that one lost a sense of its historical significance. So we moved the farmhouse to a different loca[illegible] site, where it became a ver[illegible] guest annex, and began work[illegible] ground up—on a new main resi[illegible]

"I never wanted a modern house," plains the wife, "though I also couldn[illegible] live in a fussy period reproduction. The whole purpose of building a country place in a secluded valley is to enjoy a rapport with the landscape and to escape from the stresses of city life. Simplicity was our mandate." She and her husband asked their design team for an interpretive rather than a literal translation of the Greek Revival style, which would respect its proportions and its character—wide floorboards, pocket doors, multipaned windows of restoration glass—while integrating the latest technology with a rarefied collection of twentieth-century art and furnishings.

Posture is as important to an edifice [illegible] to a body, and the spine of the [illegible] is a center hall with a vaulted ceil[illegible] walls paneled in unvarnished [illegible] was inspired by a Shaker [illegible] Hill in Kentucky [illegible] dernist impulse

"If you were remaking a Hepburn-Tracy romance set in 2001, this is what their love nest would look like: infused with her breeding, his ease and loads of unsentimental charm," comments Mindel. ABOVE: A Kelley work overlooks a Jacques Adnet dining table and chairs.

OPPOSITE: The cherrywood cabinetry in the kitchen gives the space a Shaker-like quality. "As throughout the house, ordinary materials have been used in a sensitive way to express layers of emotion," says Mindel. The large bowl is from New Mexico. Viking range.







to treat wood grain as an object for contemplation rather than as a decorative backdrop. The wife herself helped choose the oak tree and match the flitches, "standing," she says, "behind the craftsman" while he wielded the saw.

The limbs of the house—its twelve rooms—are symmetrically aligned, and paneling recurs as theme and variation in all of them: as vertical wainscoting in the kitchen's dining alcove and the master bath; as horizontal wainscoting on the ceilings of the public spaces; and to frame the fireplace in the family room. A Piero Fornasetti screen has a trompe l'oeil oak-paneled door, and in the office, the same motif translates to an unusual Renaissance Revival–style armoire.

When the artist sold his house to the couple, he also left them most of its contents, which are now in the guest annex—a more casual space. "We started decorating from scratch," recalls the wife, "though I knew the mood I wanted, which wasn't chintz and throw pillows." Like Shelton and Mindel, she prefers "a serene, monochrome palette to color, and texture to pattern," she says. "We have two young children, who were born here, and two dogs, so comfort and practicality were essential. Most of the upholstered seating has slipcovers that change with the seasons, and Lee designed a rug for the family room with a latex nap that's completely washable."

Shelton and Mindel were, while working on the project, also designing a German ocean liner and spending a good deal of time abroad. They shopped for the house in Copenhagen, Stockholm, London, Paris and Amsterdam as well as in New York, sending back photographs of the furnishings they hoped the couple would acquire. "They're young, but their taste is disciplined—even visionary," says Mindel, "and they embraced our curatorial approach." The décor, adds Peter Shelton, "rejects excess and transcends labels." It incorporates pieces by many of the greatest twentieth-

The eclectic furnishings in the family room include a pair of 1930 armchairs by Fritz Henningsen, George Nakashima four-legged low tables and a 1950 tray by Noll. Brad Dunning's *Pinched Nerve*, 1989, is above the mantel. Shelton and Mindel found the fire screen in Paris.

The clients' collection of pieces by modern masters extends to the master bedroom, where a Paul Dupré-Lafon mirror rests on a Jacques-Emile Ruhlmann desk. Blue drapery and bed hanging silks, Old World Weavers. Manuel Canovas chaise fabric.

"WE STARTED DECORATING FROM SCRATCH, THOUGH I KNEW THE MOOD I WANTED, WHICH WASN'T CHINTZ." SHE PREFERS "A SERENE, MONOCHROME PALETTE."



RIGHT: Elsewhere in the room is a 1910 painted wood armoire with bronze mounts by Charles Robert Ashbee. The chair is by Diego Giacometti. BELOW RIGHT: The master bath looks out to the landscape, which was designed by Ridgefield, Connecticut–based A. E. Bye.





century masters, in addition to some choice antiques: 1930 leather chairs by Fritz Henningsen; desks by Jacques-Emile Ruhlmann, Pierre Chareau and Jean Prouvé; a Jacques Adnet dining table and chairs; a Jules Leleu sofa and armchairs; low tables by Gio Ponti and George Nakashima; an Arts and Crafts partners desk; a rare Boiceau carpet. The leather armchairs in the living room were inspired by originals in a house by McKim, Mead & White, though their baronial proportions were reduced to a more appropriate scale.

"But you haven't done your job if an interior looks precious or 'shopped,'" notes Lee Mindel. "It's the philosophy behind these furnishings, not their pedigree, that gives them their distinction. They've been used in surprising and intimate ways. And all these modern masters have such a strong point of view that their pieces converse with one another." What they speak is poetry. □







"The house became the big brother to its nineteenth-century sibling," Talbot says of its relationship with the original Greek Revival farmhouse, center, which is now the guest annex. "It doesn't feel like reconstruction. The old and new are seamlessly combined."

Palm Beach PORTRAIT

REINVENTING A FAMILY RETREAT ON FLORIDA'S INTRACOASTAL WATERWAY



"It's a house meant for hosting family and friends," designer Leslie Heiden says of the Palm Beach residence of Bob and Suzanne Wright. ABOVE: A European landscape and 18th-century Chinese Export garden scenes are above the living room fireplace. Summer Hill sofa fabric.

"I wanted my family to be part of each other, all of the time," Suzanne W. Wright says of the Palm Beach waterfront house she rebuilt for her husband, Bob, vice chairman of General Electric and president and CEO of NBC, and their three grown children. "We love being together and needed a place where we could all hang out—where, if you're in the living room, you can see the person in the dining room and hear what's being said in the kitchen or out by the pool."

With that in mind, Suzanne Wright turned to Leslie Heiden, of Leslie Heiden Designs in New York, whom she first met twelve years earlier when Heiden decorated the couple's house on Nantucket. "I wanted to work with someone young and exciting who didn't come with a lot of baggage," Wright remembers of that initial collaboration. Since then, the Wrights have worked with Heiden on all of their decorating projects. "In a sense, her design awareness and mine grew up together," says Wright, "or rather, she grew and I went along because she knew a lot more than I, particularly when it came to tropical living. I knew I loved nature, and I couldn't wait to wake up every day to the sunshine. But Leslie, who's from Miami, really understood Florida living."



RIGHT: A classical-style daybed in a living room window looks out on the garden, the pool and the patio. Nearby is a circa 1885 rose medallion vase. The tortoiseshell-and-mother-of-pearl tea caddy is from Sotheby's. Christopher Norman drapery fabric. Summer Hill armchair fabric.

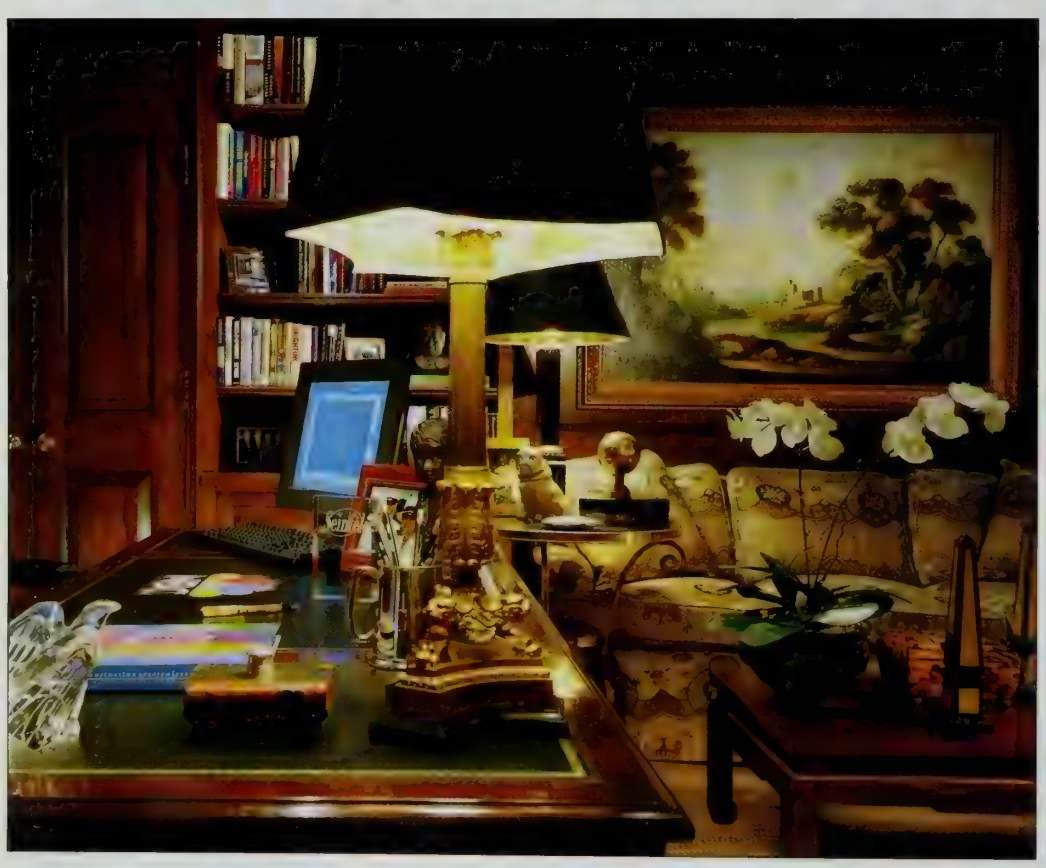
Interior Design by Leslie Heiden/ Text by Nancy Collins/Photography by Dan Forer

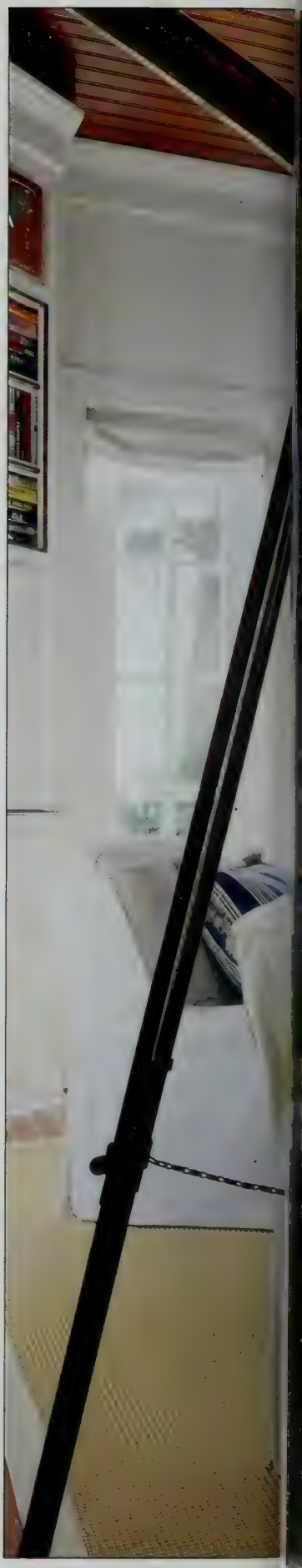




LEFT: Eighteenth- and 19th-century eglomise works hang in the dining room, where a chinoiserie mural, similar to one in the living room, flows over walls, door casings and crown moldings. Queen Anne–style cane-back chairs surround the table. Clarence House leopard-print fabric.

BELOW: Adjacent to the master suite, the walnut-paneled library serves as an office, a media room and an informal meeting space. Clarence House sofa fabric. Lamps from Lee Calicchio. Mrs. MacDougal bronze table. Sentimento tortoiseshell tea caddy. Christopher Norman low table.





RIGHT: In a nod to the owners' boat, docked on the Intracoastal Waterway, Heiden mounted 18th- and 19th-century half-hull models on the walls of the poolhouse. A cherry beaded-board ceiling furthers the nautical theme. French doors lead to the pool. Wayne Pratt basket.

The house was built by John L. Volk in 1940 and is on Palm Beach's Intracoastal Waterway—a priority for Bob Wright, who wanted a dock for his forty-foot powerboat, *The Peacock*. "We felt lucky to find a hidden treasure on the northern end of the island," says Suzanne Wright. "The first time I walked onto the property, there was a big ocean liner towering over the house, almost leaving it in shadow. I loved that there was so much action." Beyond that, the busy couple's requirements were based on the idea of a quick getaway: "Palm Beach is two hours from New York, and our house is thirteen minutes from the airport," she adds.

But there were obstacles. Nothing had been changed in the house since it had been built, and the owners still



Architecture by John Newton/Interior Design by Todhunter Earle/Text by Elizabeth Lambert/Photography by Winfried Heinze

The clients' first request was for a big family room at the top of the house, so everybody could be together. Their second request was for a separate study for each person, so everybody could get away.

Architect John Newton and interior designers Emily Todhunter and Kate Earle knew that the London residence would observe the courtesies of family life. As the wife puts it, "Too many houses are only theaters, very grand for visitors but with dreary rooms backstage. In a family house every room is important. We need different spaces for different people; everyone's dreams and eccentricities should be part of the plan."

A young daughter likes little hideaways, so leftover areas were kept for her to find—for example, a nook under the eaves is now the setting for a doll's tea party. A teenage son asked for a billiard table and plenty of poster space; a husband with a love of fine wine had always wanted a serious wine cellar with perfect climate control; a wife with "zero tolerance for mechanical noise" insisted that all machinery that hums, throbs, whirs or bleeps be out of earshot. "I don't want



"We wanted to retain its inherent character but lift its atmosphere and give it more light," designer Emily Todhunter says of a neo-Georgian London house she reworked with her partner, Kate Earle, and architect John Newton. A monochromatic palette was used for the living room.

Neo-Georgian Refinements in London

UPDATING A CLASSIC HOUSE FOR A MODERN FAMILY



silence," she says. "After all, this is a four-story house, and absolute quiet would be like living in a monastery or a hotel—children would get lost. The house has a resonance—music makes it breathe, and chatter and laughter bring it alive—but the noise of machinery is unacceptable. I'd rather not have any heating at all than have to listen to its mechanics."

Fortunately, it didn't come to that. The architect's solution was to add a separate two-story structure to house the plant, building it into the hillside to soak up noise and vibrations.

Newton had worked with the clients on their previous house, in which he opened up an attic to create a family room. They were happy there and hadn't meant to move, but the present location, at the top of a hill in Hampstead, has a lovely view and a larger garden, and the pool was irresistible. They would start again.

When they asked him for advice, Newton thought they just wanted him to do what he had done before—remove water tanks, walls and ceilings to construct a room at the top. Then, as they thought about how they would get up there, things got more complicated. This would be an important room; it needed an important staircase.

"We could have continued the original one," says Newton, "but its Edwardian architecture is unremarkable. I felt that we didn't have to acknowledge it; we could make it clear that the house had entered a new stage in its his-

"COLORS LIKE CELADON AND SOFT BLUE GRAY ARE MORE INTERESTING. THESE COLORS WHISPER. IT'S A QUIET GLAMOUR, NOTHING SWANKY."





tory and go for something more dramatic."

The existing stairwell had large windows, so the new staircase would float in the center of it to avoid cutting across them; the space would be taller, so it needed a glass-paneled stair rail to keep it open; the shape would be elliptical, so no two glass panels would be the same. It would require some serious workmanship. "I learned a lot about glass on this project," notes Newton. "The clients could have lost their nerve, but they backed us completely and said, 'We're all in this together. Keep going.'"

That same confidence extended to the interiors. Todhunter and Earle's calm rooms have the kind of simplicity that is very complex. Careful details demand talented craftspeople; Todhunter knows the best ones in town. "My philosophy is hire the experts, let them do what they're good at, and give them some freedom to push materials to the limit," she says. "Courage comes with expertise."

Paul Belvoir, a silversmith and cabinetmaker, suggested handmade bronze details and paneling of Swiss pearwood for the husband's study. "It's a wonderful wood with the colors of a fiery sunset," he says, "but it's a small tree, so there must be many joins, and each must be very precise. It's a gamble to do an entire room with such an expensive wood. The finish is traditional French polish, so that was another challenge. Paneling with moldings is easy, but there's no place to hide mistakes on a simple flat surface."

Another material that requires skilled handling, shagreen, was chosen for a wall in the master bedroom. It came from East Timor and was made up into panels in London. "It's not usual to

...ea is arranged ...-cove... ...tab... ...g room. ... silk w... ...sofa ... Solid-color ...fabric ... borne & Little. Above ... dining room's circa 1910 w... paneling was preserved.

OPPOSITE: "We stripped the husband's study, including its overly elaborate chimneypiece, and installed pearwood paneling and built-in shelves," says Newton. "A concealed sash window was opened up to let in light. It's now a quiet and intimate environment."


PLATO
FISH





OPPOSITE: "The staircase is a dramatic cantilever, reaching out into the newly created upper stairwell," Newton explains. "The sweeping curves of polished stainless steel and glass contrast with the more formal staircase below." Christie's 1930s Biedermeier-style chairs.

cover whole walls with shagreen," says Todhunter, "but it was a chance all were willing to take because the color and the texture were so right.

"We wanted subtle, neutral tones throughout," she continues. "We could have slapped on a coat of white paint and upholstered everything in ghastly taupe, but colors like the celadon of the silk living room wallcovering and the soft blue gray that echoes the color of an English sky on the ceiling of the family room are more interesting—particularly with textures like vellum, suede, cashmere, shagreen and silver. These colors whisper. It's a quiet glamour, nothing swanky."

As planned, the house has something for everybody. Separate studies mean that bedrooms do not have desks. "Everyone sleeps better if they don't have to see unfinished work last thing at night and first thing in the morning," the wife points out. There is a room for piano practice so that any wrong notes are not shared with the rest of the house, and the daughter was consulted about the antiques for her bedroom.

The living room is "a controlled, grown-up space," Todhunter says, "which is an unobtrusive background for their collection of contemporary paintings and sculpture, things with high emotional impact. We didn't use every inch of it. A family house evolves, and they're not in a rush to fill it. They prefer to buy carefully over the years. If

ABOVE: "The first thing the clients asked for was a large family room," recalls Todhunter. "We exposed the whole roof structure and designed a welded-steel box frame to support it," adds Newton. Frank Lloyd Wright–style table and chairs, Cassina. Brunschwig & Fils sofa fabric.

"I FELT WE COULD MAKE IT CLEAR THAT THE HOUSE HAD ENTERED A NEW STAGE IN ITS HISTORY AND GO FOR SOMETHING MORE DRAMATIC."



there are gaps, they wait until the right piece comes along.

"Tall London houses also present their own unique challenge—rooms can be like a stack of boxes," says the designer. "We wanted to make the spaces flow, so doors were wide[ned] and curves used whenever possible. New oak floors continue th[e] momentum. There are [the] squeaky old floorboards in traditional English houses, which necessitates heavy carpets. These new boards meant we could have something more spare."

Todhunter believes that "moving through a house" is important. "You shouldn't see everything in one hit," she explains. "It's better to enter into a darker space [and] be enticed into a lighter one or to have an antique at the end of a long corridor to draw you on. But, of course, it's the new staircase that makes walking through the house such fun. It makes you want to move in a hip, flouncy sort of way—it's all very Hollywood."

When the residence was finished, the clients gave a housewarming party. Since there would be a concert, the violinist tested the acoustics by playing at the bottom of the staircase, and a Bach chaconne sounded throughout the rooms, each note breathtakingly clear. A full moon obligingly created the backdrop for fireworks from the terrace after dinner. The house that is not a theater had its night of drama after all, then assumed its real role as a setting for the gentler story of everyday life. □

ABOVE: [Dark] green covers one wall of the master bedroom. "Rich textures, such as the bedroom's shagreen, cashmere and suede, are important design elements in the house," comments Todhunter. The Venetian mirror is 19th century. Donna bed.

OPPOSITE: Sunlight, filtered through the round glass blocks that line the sculpture pool on the terrace above, illuminates the indoor swimming pool. The murals were painted by artists Nencia and Fiona Corsini. Jerusalem stone column mosaics and floor limestone from Paris Ceramics.

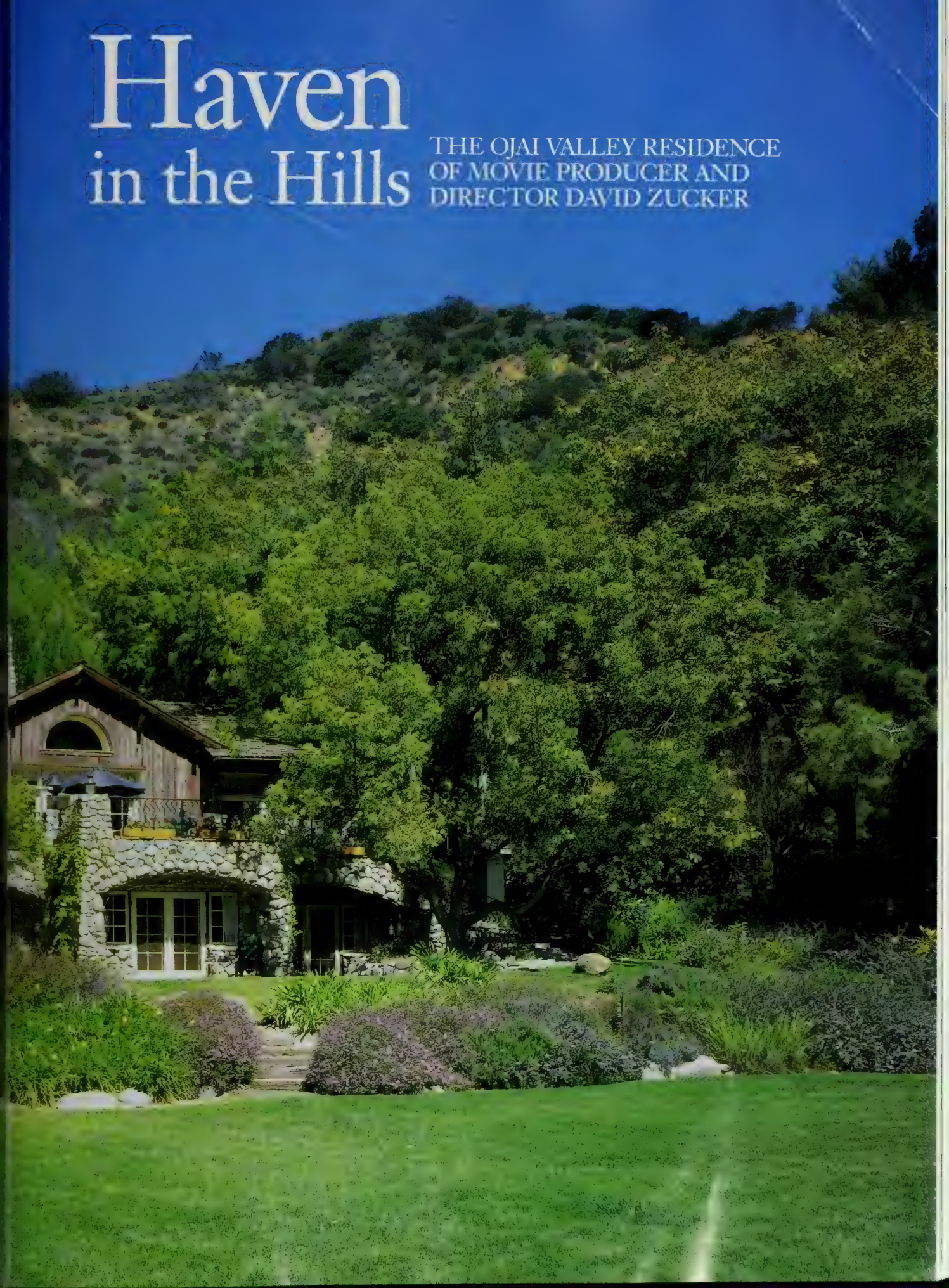




Nestled on a hillside overlooking southern California's Ojai Valley is Whale Rock Ranch, home to producer-director David Zucker and his wife, Danielle. The couple asked architect Marc Appleton to build an environmentally responsible home, using largely salvaged materials.

Haven in the Hills

THE OJAI VALLEY RESIDENCE OF MOVIE PRODUCER AND DIRECTOR DAVID ZUCKER





The entrance's oak door and gabled porch enhance the house's fanciful allure. "We liked the idea of a rustic Scandinavian farmhouse—for it to be comfortable but to have some exotic charm," says Appleton. A stone base, reclaimed timbers and barnwood siding add to the effect.



Follow a twisting road between California's Ojai Valley and the surrounding low hills, and the first thing you may notice is that the address numbers seem chosen at random—they go up *and* down. The second-to-last address belongs not to one of the area's typical low-slung Craftsman or Spanish-style dwellings but to an eccentric gabled and turreted affair with a whale weathervane. You have arrived at Whale Rock Ranch, the suitably whimsical retreat of David Zucker, the film producer and director—who brought us *Naked Gun* and, with his brother Jerry, *Airplane!*—and his wife, Danielle.

"When I started looking for a weekend place," says Zucker, "I got a map and drew a circle around what would be an hour-and-a-

At Pepper Junction, a signpost guides visitors to points on the 20-acre property. The grounds contain a guest cottage, a mountain cabin and an amphitheater, where the couple were married, along with the ranch's namesake: a natural rock formation in the shape of a whale.



OPPOSITE: Exposed ceiling beams in the great room are from a late-19th-century lumber-drying shed in Montana. At the rear, a bay looks out onto the pool and patio. Above the window, a model train runs along miniature tracks. Stones from the area were used for the fireplace.

BELOW: Oriented south and west, the kitchen and breakfast area have views across the lawn to the valley floor. Salvaged beams, pine countertops, beaded-board walls and painted checkerboard flooring imbue the space with warmth. Gilda Traylor designed the house's interiors.



half's drive from L.A." A friend suggested Ojai, and a broker promptly showed him Whale Rock Ranch. Ojai's distinctive citrus trees dot the property, which in 1982 consisted of a nondescript ranch house on the edge of twenty acres with a pony farm and an avocado orchard. "The place needed a little work, and a little landscaping," recalls Zucker. "I'm from Wisconsin, and I wanted something out in the woods. I just didn't realize I was going to have to build the woods." He set about planting native trees and installed a solar-heated pool, a guest cottage on a knoll behind the house, and a rustic mountain cabin above the cottage. The ranch house itself suffered from a leaking roof, sliding-glass doors that didn't work and parquetry floors that were coming up. Zucker wanted to replace the structure, but he wasn't sure with what. "I knew I didn't want an English Cotswold house or a French château," he offers. "It needed to be something that looked like it had been there forever."

Marc Appleton, the architect who, with his associate, Paul Williger, was drafted for the job, identifies another criterion. "David showed us stuff he was into, like refrigerators with solar panels. So the idea of doing something that was unique and quirky and attentive to recycled materials started germinating."

Danielle Zucker adds, "We knew we'd have lots of houseguests, and I liked the idea of more and bigger bedrooms."

"But not too big," David Zucker interjects. "I didn't want them to stay too long."

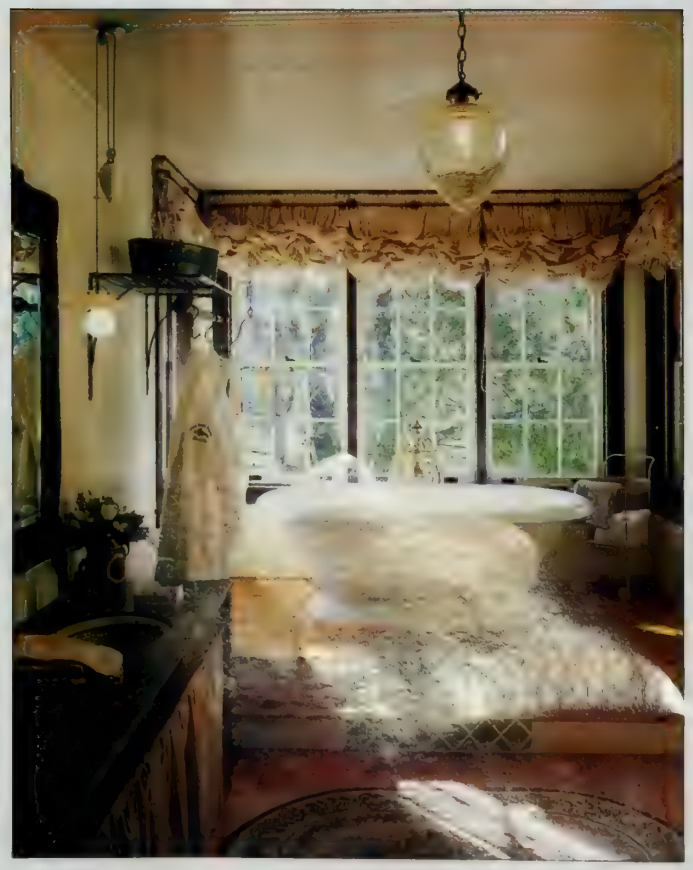
The various dictates gave rise to a rambling farmhouse,

RIGHT: Stonework on the master bedroom fireplace was inspired by the pebble-encrusted pots on the dresser, at left. Unseen, in the opposite corner of the room, is the entrance to an octagonal sitting room on the third floor of the house's peaked tower.



clad in salvaged wood and local river rock and set off by a fanciful three-story tower. "Imagine the place was built by an eccentric Scandinavian farmer in the 1920s," Appleton says. An environmentally correct farmer at that: The new house was built directly over the footprint of its predecessor, preserving a number of trees, and most of the lumber either came from an old barn or was scrap from another Appleton project.

The heart of the house is the great room, a lofty space on the entrance level, or second floor, that has old timbers and a massive river-rock fireplace with a mantel made from a two-hundred-year-old hand-hewn barn beam. A Flintrock rifle once owned by Davy Crockett hangs nearby, and a model freight train races along a miniature railroad built high up on the walls, providing entertainment for the couple's one-year-old son, Charles. The train careers from the great room to the adjacent game room, a singular cross between an Irish pub and a Milwaukee tavern: There's a jukebox, a pool table and vintage beer signs (Guinness and Pabst Blue Ribbon are piped up from below), along with barstool seating and a sofa.



LEFT: "The master bath was to be a late-nineteenth-century country room, complete with furniture," says Appleton. Antique light fixtures and the textured walls and ceiling complement a vintage tub, from Kohler, set in a bay window that projects over the house's entrance.

The Zuckers host as many as twenty houseguests at a time, and several first-floor guest bedrooms charm visitors with antique beds and tubs. On the third floor is another guest bedroom and the master suite—a cozy chamber with another rock fireplace, a quaint four-poster and a small balcony. The tower provides a sunny octagonal





Three sets of French doors open from the great room onto the front terrace, where the Zuckers often watch friends and family play ball on the lawn. "The couple chose a synthetic shake roof, in keeping with their eco-conscious mindset," says the architect.

sitting room with a rocker overlooking the lawn below.

Whale Rock Ranch's twenty acres are canopied with trees, most of them the results of David Zucker's labors. The feathery branches of mature *Tipuana tipu* drape over the pool, a line of freshly planted citrus trees flanks the lawn, and old oaks edge the rope bridge Zucker put up to convey guests to one of many impressive vistas. Just beyond the rope bridge is the landmark that gives the property its name: In a small clearing, a fire pit and stone stools face a huge granite boulder whose contours plainly echo those of a whale. A California Historic Marker identifies the rock as a probable Chumash icon, the whale representing a hallowed creature to the region's Native Americans.

A bluff above Whale Rock

"IMAGINE THE PLACE WAS BUILT BY AN ECCENTRIC SCANDINAVIAN FARMER IN THE 1920S," APPLETON SAYS.



accommodates the stone amphitheater Zucker built for the couple's 1997 wedding. Up the hill from the amphitheater is the guest cottage, a gingham-curtained surprise that's less Zucker brothers than Brothers Grimm. Past the cottage, the path turns steep and winds between pepper and pine trees. At the top of the ridge sits the moun tain cabin, which is exactly that: a modest hut equipped with a stereo, a refrigerator, a bed—and little else to di tract one from the views of the valley orchards below.

ABOVE: The cabin, located on the northeast edge of the property, enjoys a vista similar to that of the main house. Pepper trees give way to citrus groves on the valley floor. RIGHT: The pool and side patio. Landscape designer Nick Williams, with David Zucker, cultivated the property.

The place could generate a lofty attitude if this country squire were less of a jester. Descending the hill, Zucker pauses by a spot where some [illegible] obscure a propane [illegible] ther place we [illegible] says. "We [illegible] settle back, [illegible] fat cigar." □





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continued from page 154

der the pool would store every precious drop of rainwater.

The Robinsons wanted a wide veranda facing the sea. "You'll never sit there," Hasselqvist advised. "If it's windy, you'll want to be on the other side of the house." Instead, he cut away more of the rock face and created an interior courtyard.

All of the materials had to be brought in by boat and then taken up the hill by tractor and ferried—by wheelbarrow—over precarious walkways. There were no cranes, so the stone slabs were rolled on stocks. It could have been one hundred years ago.

A combination of white portland cement, white-coral sand and red sand from Trinidad made a pink render for the wall finish, and local masons cast moldings in situ, using a trowel and wood templates. Since termites eat wood, salt corrodes metal, and gypsum plaster is too absorbent, concrete and stone were the primary materials used in construction.

The roof slates look like wood but are made of brown concrete. The outdoor decks look like stone, but they're made of the same mixture as the walls. "It was Oliver Messel's technique," remembered Hasselqvist. "He was not always practical. It was more important for a stage designer to be inventive, so I often had to modify his designs—make columns thick enough to hold up a balcony or add a kitchen or a powder room. But his floors were very practical. Marble is too slippery, stone too hot; this is just right for bare feet.

"The Messel legacy survives everywhere on Mustique—broad flat arches and high tray ceilings so that the air can flow, pitched roofs to collect water, verandas to protect against sun and rain. I learned so much from him, particularly about proportions and how to make a space work."

The Robinsons wanted Hibiscus to evoke Tuscany and the south of France, with terra-cotta pots, tall stone columns, loggias, terraces on hillsides—all appropriate for the site and the climate. For two years John Robinson collected antique stonework in England. "The field behind my house in the country looked like an archaeological dig, with columns, balustrading, the stone surround from a church door and stone floors, all waiting to be shipped," he says.

James and Nicki Archibald, who had worked with the couple on other projects, designed the interiors. "As fashion designers, the Robinsons wanted mellow, gentle colors, everything faded, nothing too new," says James Archibald. "The deep, earthy palette we used for their English house would have been too strong. Belle and Nicki took over samples they thought would be right, then rejected every one. What looked interesting in England looked dingy in this light."

The Archibalds now have an office on the island, but this was the first time they had worked in the Caribbean. "It was a steep learning curve," says James Archibald. "We get 'salt blast' on this side of the island—the trade winds have three thousand miles to pick up moisture and salt and throw them at the house. Door hinges, bolts, curtain hooks, bedsprings, even plastic-coated lampshades, corrode in just over a year. It was a risk to hang heavy iron chandeliers. We check them often."

The architecture is formal and symmetrical. The main room, comprising the living and dining areas, measures sixty by twenty-five feet, with a ceiling about eighteen feet high. It might have looked austere, but this is above all a family house. The Robinsons wanted good quality that would last; they wanted antiques because they know that for rooms, as for clothes, one good piece can make a big difference.

Fabrics are washable; the cotton chenille on the living area sofas is comfortable for bare legs. Belle Robinson hoped the veranda off the master bedroom would be her private sunbathing space, but Hasselqvist created a pair of small rock pools with a waterfall so tempting for jumping around that it's now a favorite spot for the children.

Their cook is one of the best on the island. Dinner can be served indoors, under the banana trees in the courtyard or by the pool, beneath the stars.

Life on Mustique is simple; roads are dust tracks. Soon vines will cover the lower walls of the house, the scrub will grow up close, and Hibiscus will retreat from sight. So will the lucky guests who stay there. □

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Through Architects and Designers

continued from page 159

edges are soft, footpaths curvilinear and living areas natural. The main lodge is mostly open-air, with no clear definition between outside and inside.

Thunder fades as the storm retreats to Victoria Falls, some sixty miles to the east. With stars emerging, the visitor rises from his bath, wraps himself in a dressing gown—conveniently placed beside a basket of strawberries. He telephones for a guard. Chobe Chilwero may be a sanctuary, but it is still wild. At night one must listen carefully before walking from cottage to lodge.

The roof of the lodge entrance is twin-peaked, suggesting the residence of a chief, but nothing hints at the cool elegance of its interior. To either side two pillars, carved from *tomboti* wood that was salvaged from a shipwreck, depict South African fertility symbols. Iron gates silhouetting agama lizards, a traditional Botswanan icon—cast by Johannesburg sculptor Stephen Klein—guide the visitor through the entrance hall and into a descending corridor lined with locally fired pots. The cascade of steps ends with the library and the living room, from which the visitor can see the Chobe river and a sky the color of eggplant.

Walking through Chobe Chilwero is a journey into Africa's many exuberant cultures. The entrance hall has a rare pygmy shield from the Congo and a honey gatherer's ladder from Zambia. A library, ocher like sunlight, demands hush, if not for shelves of books, then for the Dogon granary ladder that leads the eye out the window onto the wreck-strewn horizon. The large living room is garnished with snake carvings from Ghana, milk jugs from Kenya and silver Coptic crosses from Ethiopia.

By her own admission, Kent "doesn't like big." Traveler, conservationist and designer, the partner and wife of Abercrombie & Kent's chairman and chief executive officer, Geoffrey Kent, knows the damage mass tourism can wreak on wild places. She is passionate in her belief that small, luxurious, low-impact wilderness lodges are the future. She wants her guests—never more than thirty at a time—to find comfort in an entire African landscape—not only nature's but society's, which she hopes to share through art, antiques, colors and fabrics. To achieve her dream, she and Graeme Labe, Abercrombie & Kent's vice president of development and operations, along with architects Jonathan Ridler and Samantha Healey, of Johannesburg's Ridler Shepherd Low Architects, spent eighteen months refining designs and building the lodge.

Chobe Chilwero is above all a place of calm. At dinner on the veranda, the sommelier recites a wine list that reflects the landscape: "Goats Do Roam," "Angels' Tears," "Life from a Stone." Another waiter announces voluminous options: onion soup with croutons, followed by herb-crusted paillard of beef and cherry chutney, char-grilled impala fillet with chili-onion chutney and vegetable parcels or breem, a local fish, with garlic mashed potatoes, all served with a Congo salad (papaya, bed of lettuce, corn and cashews). To crown the evening: a mango fool and a faraway lion's roar, echoing over and over, primal and chilling.

Each guest at Chobe Chilwero is assigned a naturalist guide whenever traveling the park. The following day, for instance, the visitor and his guide depart at dawn and soon encounter elephants so plentiful that the ground shakes. One elephant is so trusting it brushes the open vehicle with its trunk. Later the visitor sees dust kicked into the air by a thousand buffalo.

> On the Chobe river the sun sets in a bath of orange, purple and gold.

On the Chobe river the sun sets in a bath of orange, purple and gold, as elephants, hippos, crocodiles, impalas and sacred ibis begin to race the night. The visitor, nibbling on vegetable samosas, sipping a crisp sauvignon blanc, simultaneously feels a rush of excitement, a sense of familiarity and a wave of contentment. □

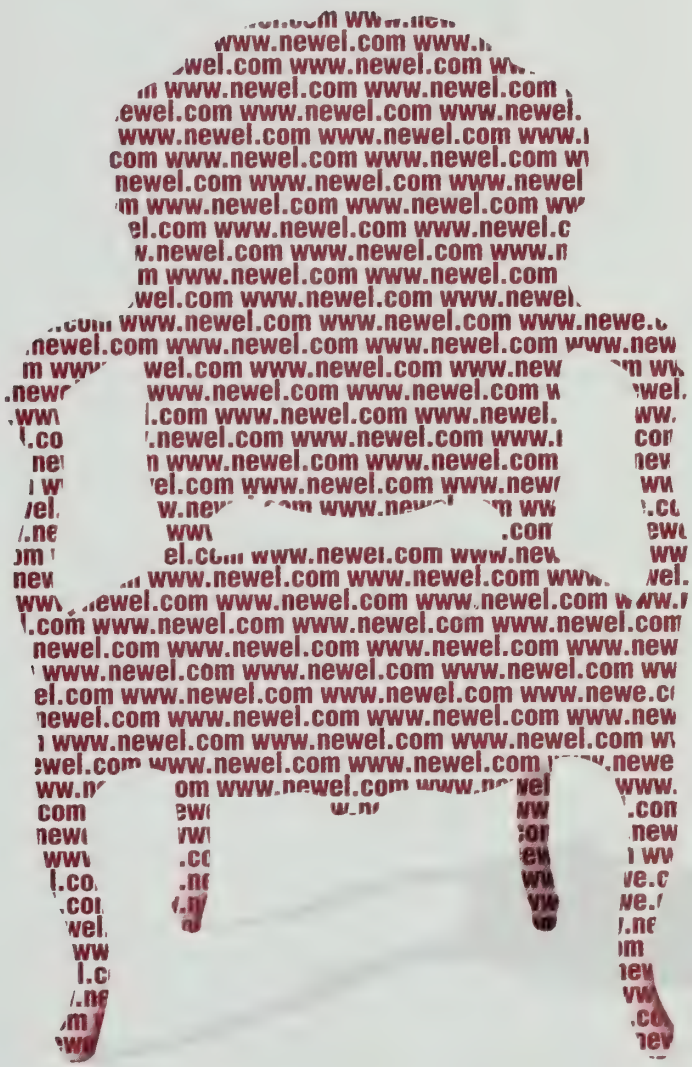
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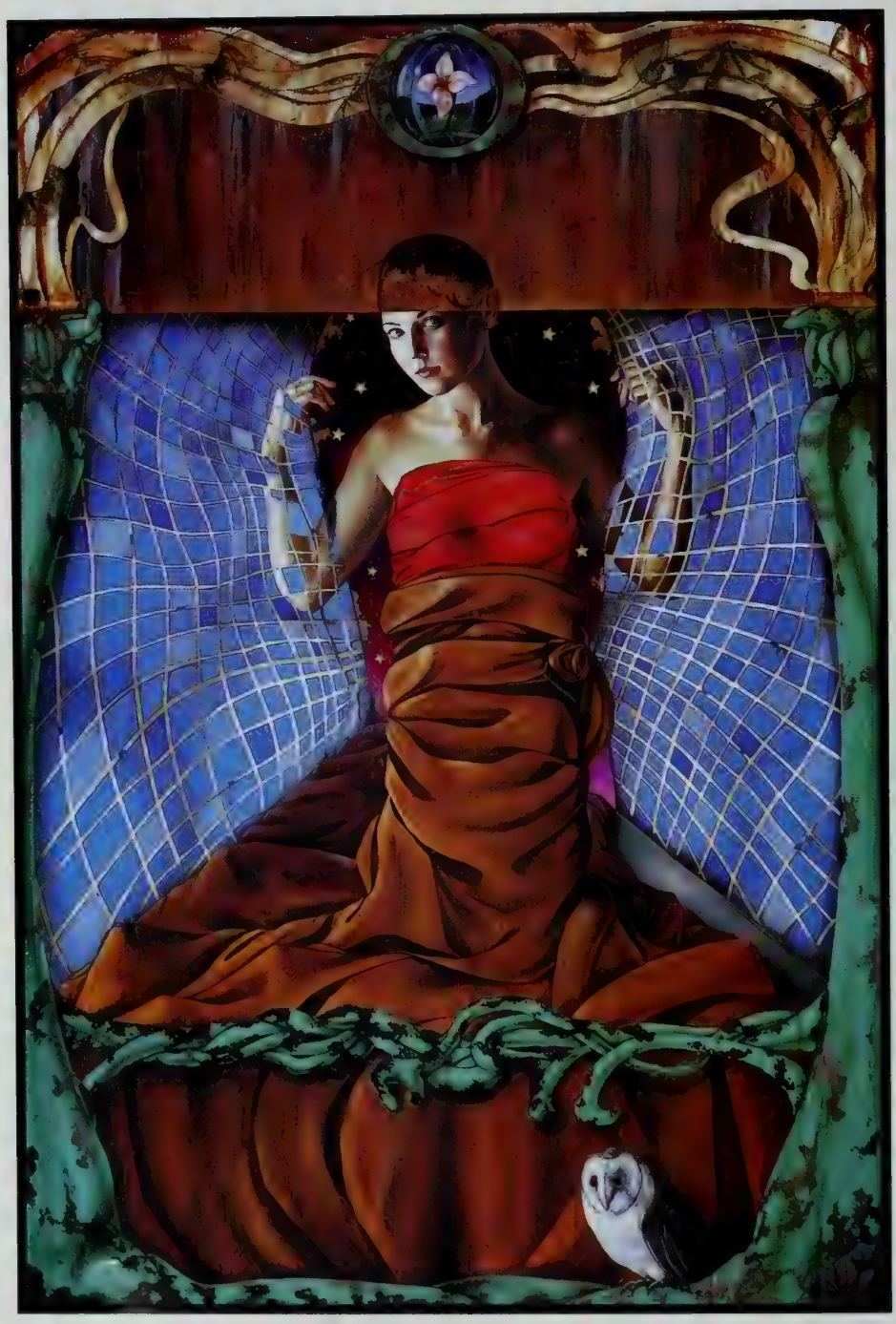
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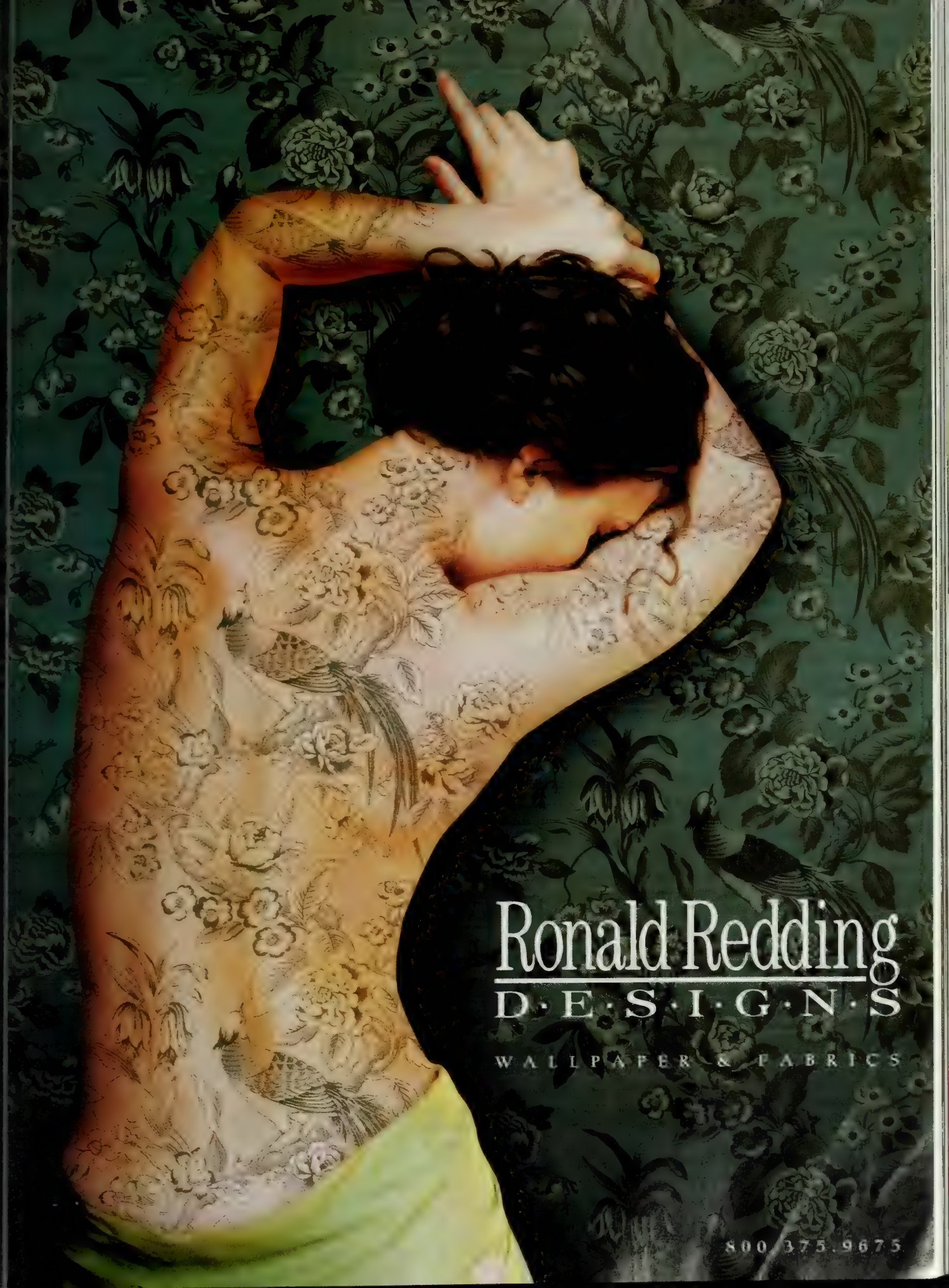

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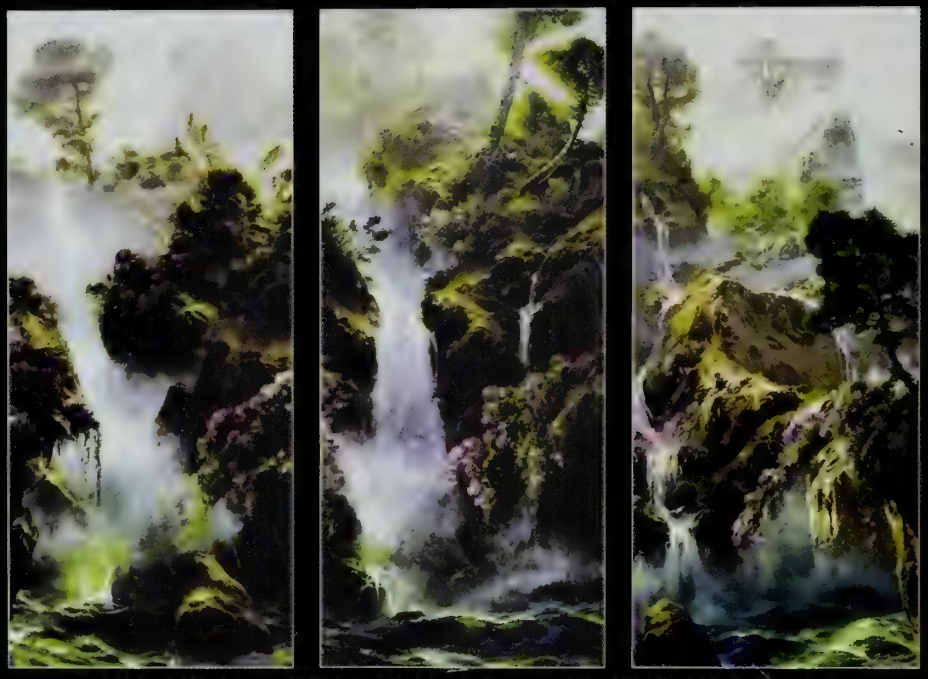
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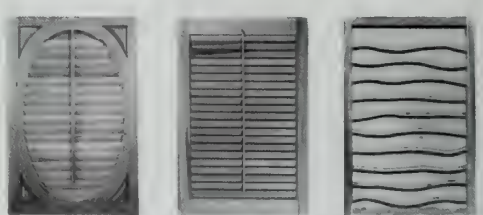
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XV BEACON

continued from page 163

bossed pencils lined up in their leather tray so that the *X*s alternate with the *V*s.

A minibar, concealed in the paneling, is stocked with Johnnie Walker Blue and Krug Champagne—as well as energy bars, ginseng, oxygen-infused spring water and a buckwheat eye pillow. A guest could be forgiven for just wanting to cocoon in the room, especially since the in-room dining menu is the same as that for the hotel's widely praised restaurant, the Federalist.

But it's worth it to make the trip downstairs in the leather-lined cage elevator, if only to see the Theodoros Stamos paintings on the taupe walls of the Federalist, or the newly installed Gilbert Stuart portrait of Sir John Lees on the landing leading to the cellar, the restaurant's stone-vaulted private dining room. Or to eat: The Federalist's chef, Eric Brennan, has a discerning eye for the finest and freshest ingredients and a knack for finding just the right culinary grace note to give his dishes depth—a dab of sea urchin on caramelized scallops or a confit of braised lamb shank beneath a perfectly roasted rack of Colorado lamb. And the array of wines is impressive, with seventeen thousand bottles, ranging in price from modest to astronomical, as well as a museum-quality collection of rare vintages.

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Although this is Beacon Hill, this is most definitely not the Boston of the late George Apley and his Boston Brahmin cronies, nor that of staunch Puritans like Cotton Mather. "We have only one mission," says XV Beacon's general manager, William Sander III, "to provide the very best of everything." The Reverend Mr. Mather might have frowned on such hedonism, but that Federalist bon vivant and techno-whiz Benjamin Franklin, whose bust is on XV Beacon's registration desk, would emphatically approve. □

ELLERMAN HOUSE

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known native artists Louis Van Vuuren, Keith Joubert and Daniel Selepe. Others are by the much sought-after Irma Stern and William Kentridge.

Architects Graham Parker and Jane Visser and Mark Thomas have preserved the hotel's Edwardian birthright, and downstairs, the designers have accented the interiors with mahogany sideboards, striped wallcoverings, Oriental carpets and chesterfields. And throughout the smoking room and the bar, the glory days of shipping are celebrated with memorabilia and paintings.

Ellerman House feels like a new idea in the old world of hotels. The punctilious general manager, Justin Arenhold, says, "This is a hotel for those who don't want to stay in a hotel." In the evening Colin, one of the hotel's waiters, greets guests beside the glowing fire in the bar to help them match their menu selections with wine—all South African. The hotel has a cellar of twelve thousand bottles. He might recommend something as complex as a Klein Constantia cabernet or as rich as a Vriesenhof pinotage. Starters range from kudu carpaccio to Gruyère soufflé, and main courses may include grilled kingklip topped with sautéed prawns and orange-basil beurre blanc and deboned quail stuffed with mushrooms, spinach and green onions. Another decision is whether to eat inside or outside—the latter venue being a candlelit table near indigenous palm trees on a protected terrace that overlooks a lone, moonlit yacht tacking for the Cape of Good Hope and beyond.

> Throughout the smoking room and the bar, the glory days of shipping are celebrated with memorabilia.

Staying at the hotel means experiencing the wide sea, rugged hills dedicated to wine growing and a flower of a city with a turbulent, epic past. Generous and rewarding, Ellerman House is just that—not a hotel but a house. Better yet, a home. □

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A Cast of Gold



The Golden Bowl, the new Merchant Ivory film based on the Henry James novel, opens in the United States in late April. With a cast including Uma Thurman, Anjelica Huston and Nick Nolte, a feature about the design of the film in the April 2000 issue of Architectural Digest noted that "as in so many Merchant Ivory productions, the supporting cast is equally stellar, architecturally speaking. Eleven houses and a castle in London impersonate a handful of the characters' houses."

Steuben has created a limited edition Golden Bowl in celebration of the film, which will be on display at Steuben in New York (667 Madison Avenue) from April 16-24. The bowl can be purchased exclusively from **Circline**, the premier marketplace for fine art, antiques and dealers, beginning April 25, by visiting www.circline.com or calling toll-free (877) 411-3233.

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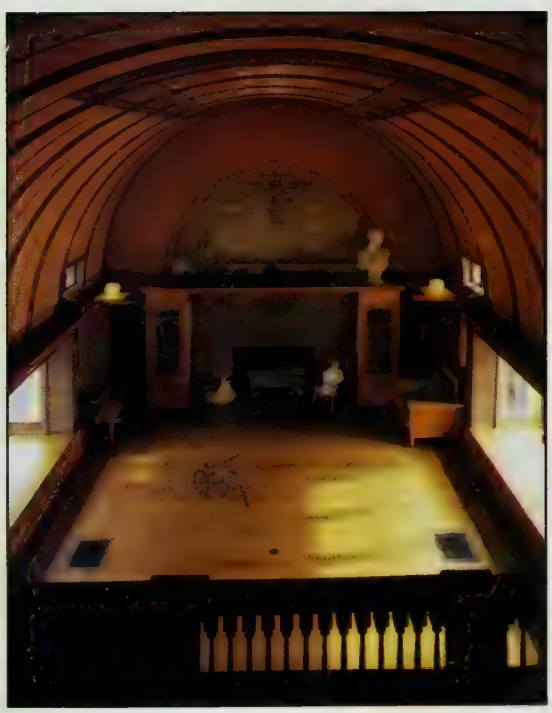
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Playroom, Frank Lloyd Wright's Oak Park Home, Photo: Tim Long

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Cast Classics Landgrave

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and, on the mantel, a circa 1890 molded-copper weathervane in the form of the Statue of Liberty that is an icon of American art.

The dining area first took shape with the purchase of a pair of mahogany American Queen Anne chairs in Palm Beach. Leff promptly commissioned a skilled craftsman to reproduce six more, and the replicas turned out so well it's difficult to tell which are the originals. A Georgian-style chandelier shines down on a figured walnut Chippendale table that came from Hirsch's Sutton Place dining room. "He's the only client I've ever had who positively forbade me to electrify a chandelier—he likes everything candlelit," Leff notes. Mr. and Mrs. Moses Pike, two leading citizens of nineteenth-century New Hampshire, gaze in rigid forbearance from the ivory walls. Thomas Skynner painted their portraits in 1846 in honor of Mr. Pike's thirty-seventh birthday. Nearby hangs William Matthew Prior's circa 1840 oil of an equally somber sitter, *Young Lady Holding a Letter*.

Adjacent to the dining area is the kitchen, which feeds into an intimate breakfast room, its antique paneled pine stained a deep camel. A shopkeeper's sign with an avian image and the year 1845 emblazoned on it buttresses one entire side of the room. "Neil loves anything with a date on it," Leff remarks. The rush of the six ladder-back chair seats plays off against the natural sisal of the carpet. A lone bird decoy stands sentinel atop a dresser that handsomely displays nineteenth-century Chinese Export porcelain. The composition of the room is spartan, every element employed with a masterly grasp of sculptural resonance.

Down the hall, nicely sequestered, is a small library. Leff had its original rough structural beams removed in favor of more refined Colonial-style detailing. The windows, she determined, were far too small and untrimmed-looking for the walls they were in, and she made them commensurate casings. She painted the walls ivory and—with an eye to accent—the inside of the bookcases Colonial barn red. Sturtevant J. Hamblin's circa 1845 oil *Girl in Red Dress, Standing by a Window* is a study in incarnadine finery. *Two Young Children in Red Costumes on Hobby Horse and Empire Sofa*, an anonymous circa 1850 picture, toys with traditional playthings, as American primitive paintings were wont to do.

The master bedroom shelters several of the most significant pieces in the house yet manages to look and feel relaxed. Leff chose a simple straw-colored handwoven carpet and Roman shades—"The scale of the room is served by not burdening the windows with panels of fabric," she explains. A walnut highboy, a cherrywood dwarf clock and an American Queen Anne side chair all hold their imperative own here, but it is a mid-eighteenth-century desk from New Hampshire—placed beneath Sturtevant Hamblin's *Portrait of a Baby Holding a Rattle*—that could well be the distillation of everything Neil Hirsch has put into his collecting. Only the description from the auction catalogue, which begs to be quoted in its entirety, can do justice to the intricacies of a piece that could never have been made in shop class: "A Chippendale maple slant-front desk, with the rectangular thumb-molded slant lid opening to a fitted interior with ten valanced pigeonholes over five short drawers, over one short drawer flanked by two vertical drawers flanked by two long drawers, the center short drawers with fan carving and additional secret drawers behind, all over four graduated thumb-molded long drawers."

"The challenge in doing this house," Naomi Leff stresses, "was to give a piece like that a setting that doesn't distract from it. Low-key and simple was the whole idea. The goal of all of this was understatement." □

> Every element of the room is employed with a masterly grasp of sculptural resonance.



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ty-one feet wide, with an almost nineteen-foot-high tray ceiling. There, the Swedish colors have been abandoned; instead the walls are done in white and dark green. Tall bookshelves line them, surmounted by the moldings that are often present in Righter's projects. One catches glimpses of the eaves through the clerestory windows. "I felt that they would bring more light into the upper reaches of the big room," he explains.

Roxana Robinson says that she owes the charm of the living/dining room mainly to a friend, interior designer Nancy Pierrepont. "It was Nancy who led me to buy the overstuffed furniture at auction and then place the two big sofas back-to-back in the middle of the room, thereby giving us two seating arrangements," she recalls. "She also found the warm William Morris–style fabric for the chairs, as well as the fabrics for the window seats, the pillows and the upholstery in the bedrooms. She has perfect visual pitch."

It comes as no surprise that Roxana Robinson should speak so highly of Pierrepont, one of the most successful and admired decorators in New York, who is as much at ease doing formal, grand interiors in city houses and apartments as she is making a shabby stable into a pleasant summer retreat. Her wide knowledge of antiques and of the history of decoration is matched by her proficiency in understanding and employing the most modern of techniques. Personally she is very modest, and her clients agree that "understated elegance" is the phrase that they would apply to both her designs and her personality.

"I enormously enjoyed working with the Robinsons on their fascinating house," says Pierrepont. "Jim is a marvelous architect, and we did it all together. It turned out so well. We were lucky to find the large sofas and the Swedish country dining table and chairs, which lighten up the living room. The wicker furniture on the porch was originally white, but we had it painted deep green to meld into the dark shingles and the forest beyond. The placement of furniture and the hanging of pictures is what I relish the most, and it was easy to do with the Robinsons. For me the project was a happy experience."

A good example of Pierrepont's style is the master bedroom, which is situated at the end of the house, overlooking the wildflower meadow. She used a blue-and-white cotton print to upholster the headboard, the cozy chair, the ottoman and the bench. Behind and over the headboard is the same fabric, which is draped and hung from a beribboned antique wood bow-knot. It is as comfortable as it is simple. The guest bedrooms are just as unpretentious, and each has a ravishing view. Beyond the master bedroom one comes to the foot of a flight of narrow stairs.

The stairs lead up to a little room in a tower, containing a desk, a computer and a fax—the tools of Roxana Robinson's trade. At the rear of her office is a door opening to an empty space under the roof. "This is a secret loft where children will sleep—we'll paint the floor and put down mattresses," she says.

A wide porch circles the residence above the waters of the shimmering cove. Hamilton Robinson cares a great deal about this side of the house. He wanted an outdoor sitting area, and he insisted on installing a fireplace on the porch adjoining the living room. A banquette for two faces it, and one can imagine the pleasant conversations that must take place on cool summer nights as the fire blazes and the breeze drifts up from below.

Leaving this happy house, one knows that Hamilton and Roxana Robinson have truly realized their dreams. □

Roxana Robinson has strong views about the summer house. "It's an interesting psychological environment. All normal action is suspended."



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INN AT FORDHOOK FARM

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homestead was inherited by his son, David, and in time it passed into the hands of his grandchildren Jonathan and Blanche, who opened the main house as the Inn at Fordhook Farm in 1985—quite the American trajectory.

In 1999 they sold the property to George Ball, Jr., who has owned the Burpee company since 1991 and is himself the scion of a noted American horticultural family.

"The business and the farm have finally been reunited," says Ball, who has completely restored the buildings at Fordhook and is in the process of restoring its fields and gardens as well. The inn remains respectful of its Burpee association, with several of its seven guest rooms named for family members, but there is no mistaking Fordhook for a rustic country inn. "My taste runs rather to the French and the formal," says Ball. He received help on the project from New York art dealers Scott and Soussan Cook and Doylestown Oriental-rug specialist Ali Nejad and designer Theresa Capaldi.

Fordhook feels less like a hotel than like one man's very personal country house. The common rooms feature French furniture, nineteenth-century Continental salon paintings and sculpture, Roman antiquities, and Persian rugs whose lavish floral motifs, as Ball points out, "evoke the world of plants

> Fordhook feels less like a hotel than like one man's very personal country house.

and flowers, which have been so important to the Burpees and the Balls." Wherever suitable, Burpee memorabilia (pictures of the farm in its heyday, reproductions of the seed catalogues) is on display. And in the dining room, the fireplace is surrounded by a handsome collection of Henry Chapman Mercer's tiles, but—perhaps thankfully—Dorothy Parker's ten shades of red live on in Doylestown only in memory, certainly not in the refined elegance of the revived Inn at Fordhook Farm. □

SOUTHAMPTON

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the walls, and a split eighteenth-century coromandel screen flanks the big windows at the end of the room. An eighteenth-century red-lacquered altar table stands behind the sofa, and the low table, with inlaid mother-of-pearl drawers, is painted a pea green touched with gilt. An Irish giltwood mirror hangs over the marble mantel, where tenth-century Fo dogs sit next to a twentieth-century porcelain.

To many, the most strikingly different room of all is the dining room. The husband bought the vivid nineteenth-century French panoramic wallpaper—a scene by Dufour called *The Rape of*

> "I call Mario a genius because nobody has a color sense like his—he mixes colors while you watch."

Jerusalem—at an auction in Chicago. The nineteenth-century French giltwood clock on the mantel is a family heirloom. The glass-top dining tables with gilt dolphin bases in the English style were bought in London. Adding to the ravishing colors in the room are the biscuit-tufted chairs covered in coral-orange linen and the striped silk draperies.

The master bedroom is a cool symphony of blues and whites with touches of red. The bed and chaise are covered in a floral pattern and the slipper chair in a blue-and-white windowpane plaid. An Irish wedding mirror framed in blue glass baguettes hangs over the sofa table. The walls are painted white. It's a calm and peaceful room, a complete change from the vividness of the rest of the house.

And when the time comes to admire the view (enchanting) or just sit and chat on a bright day or a moonlit night, there's always their huge porch, a wonderful welter of wicker and chintz with a rambling, fourteen-foot-long sofa made just for the space, filled with pillow after thrown-on pillow. A marvelous place to call up some friends and have a party. □

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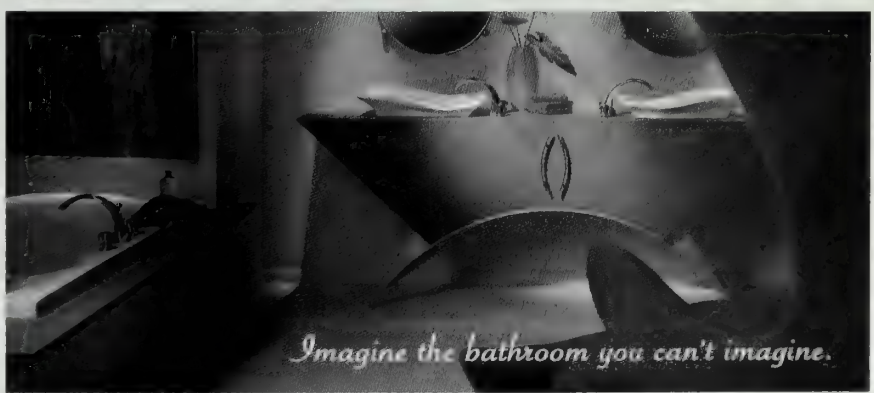
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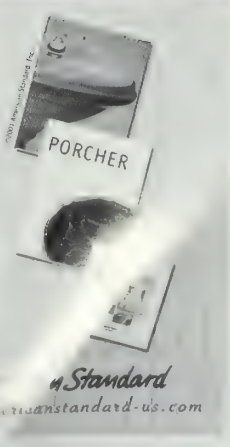
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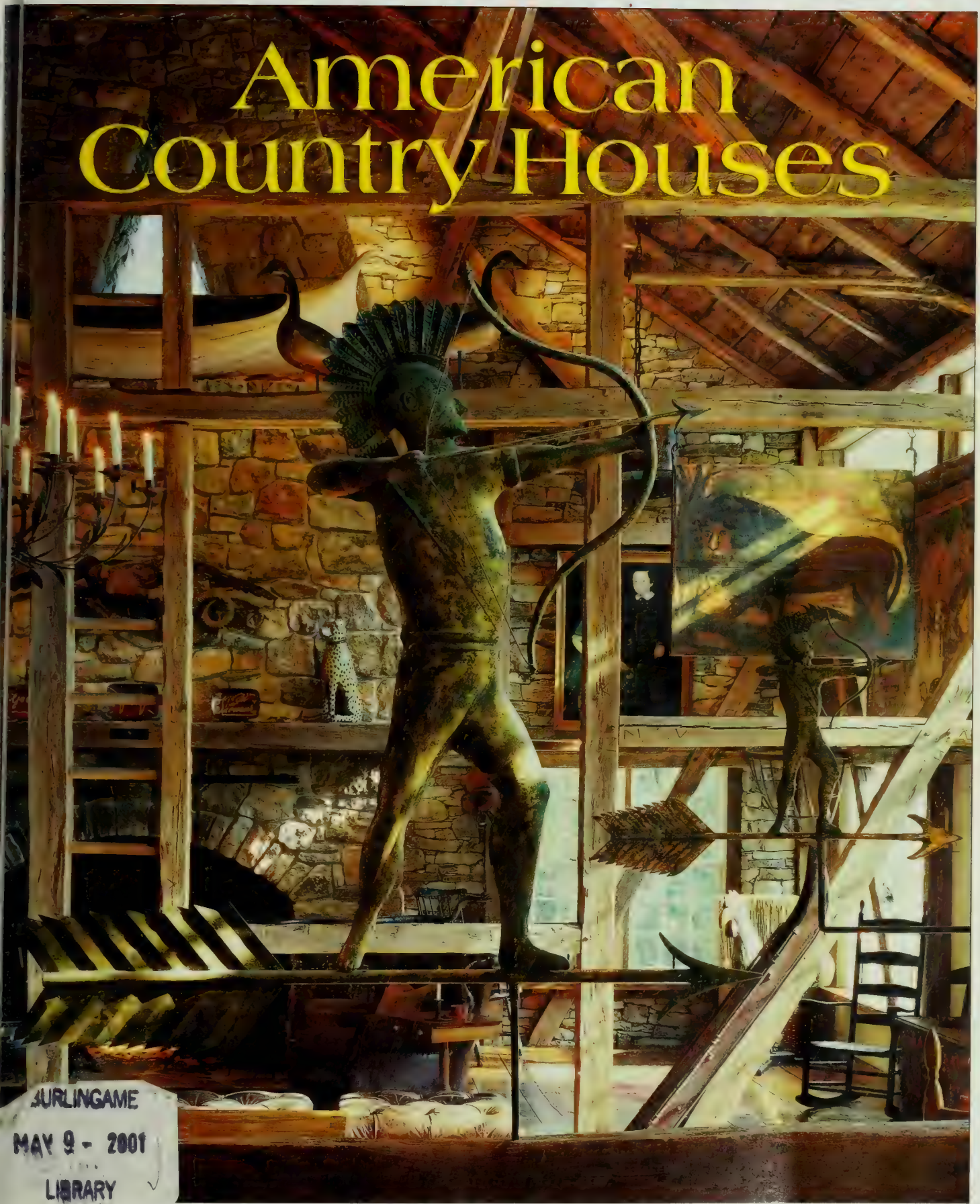
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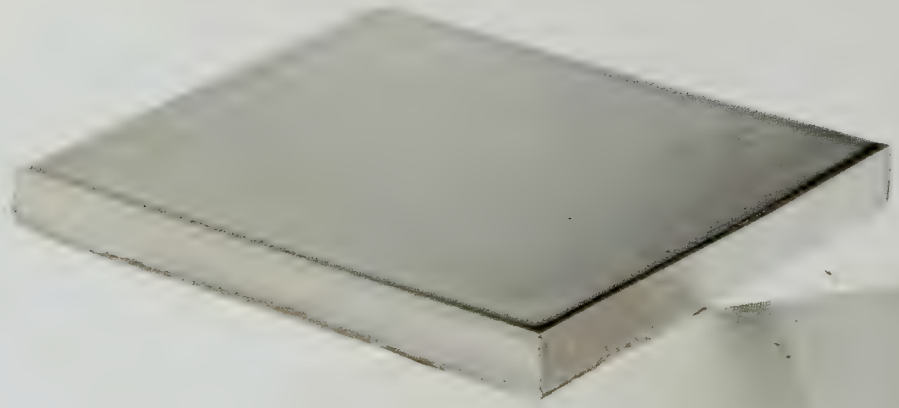
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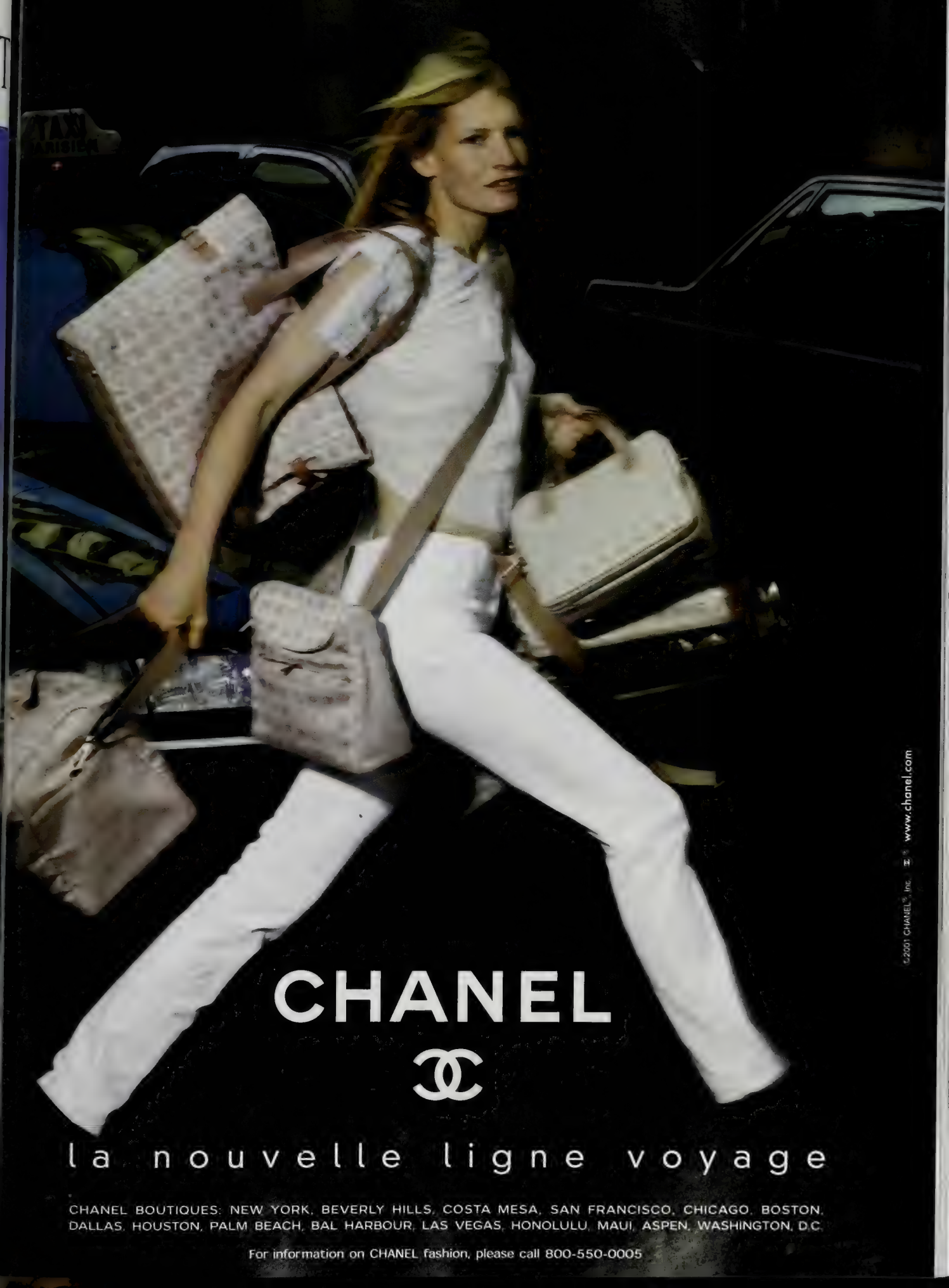
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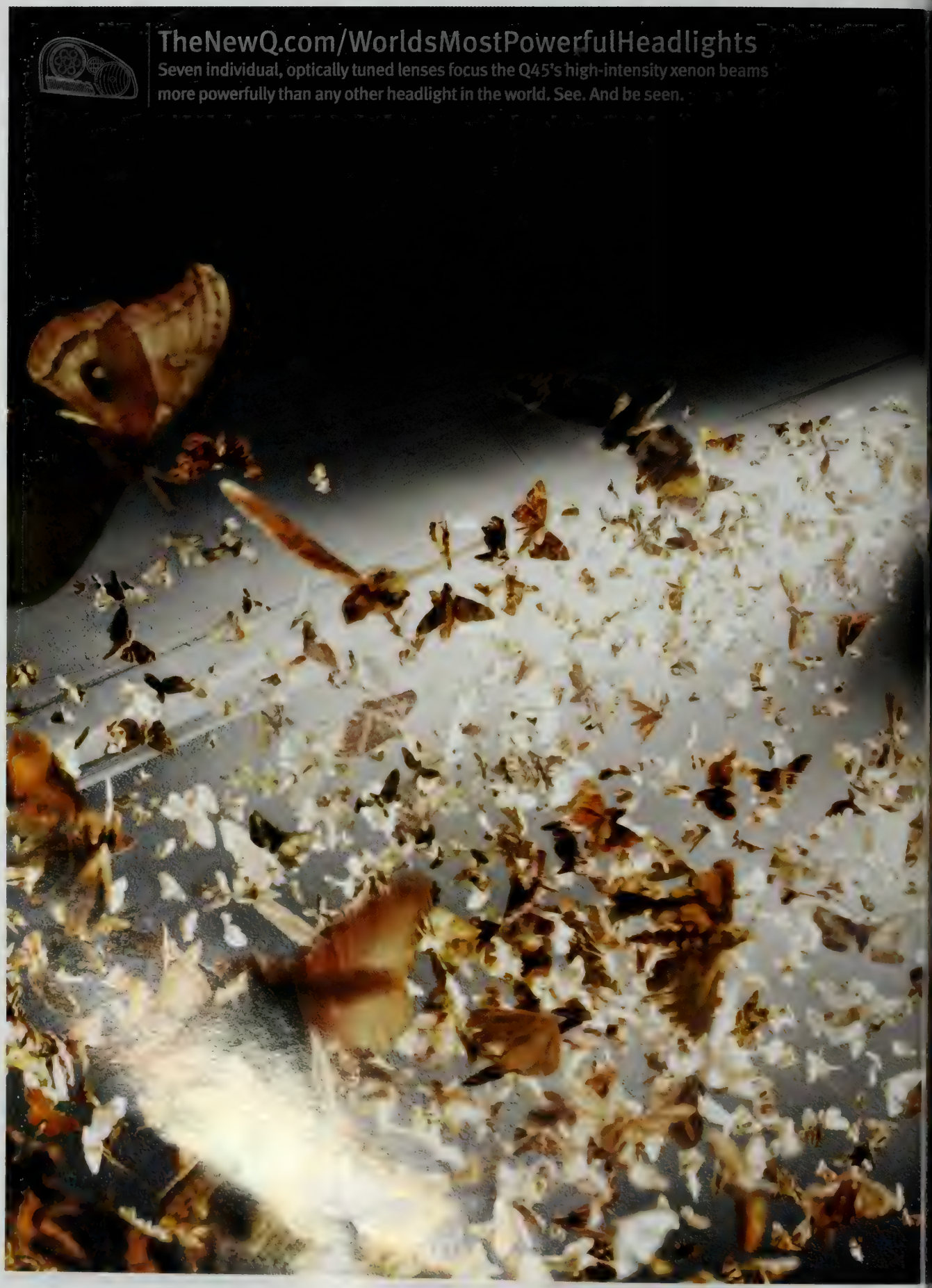
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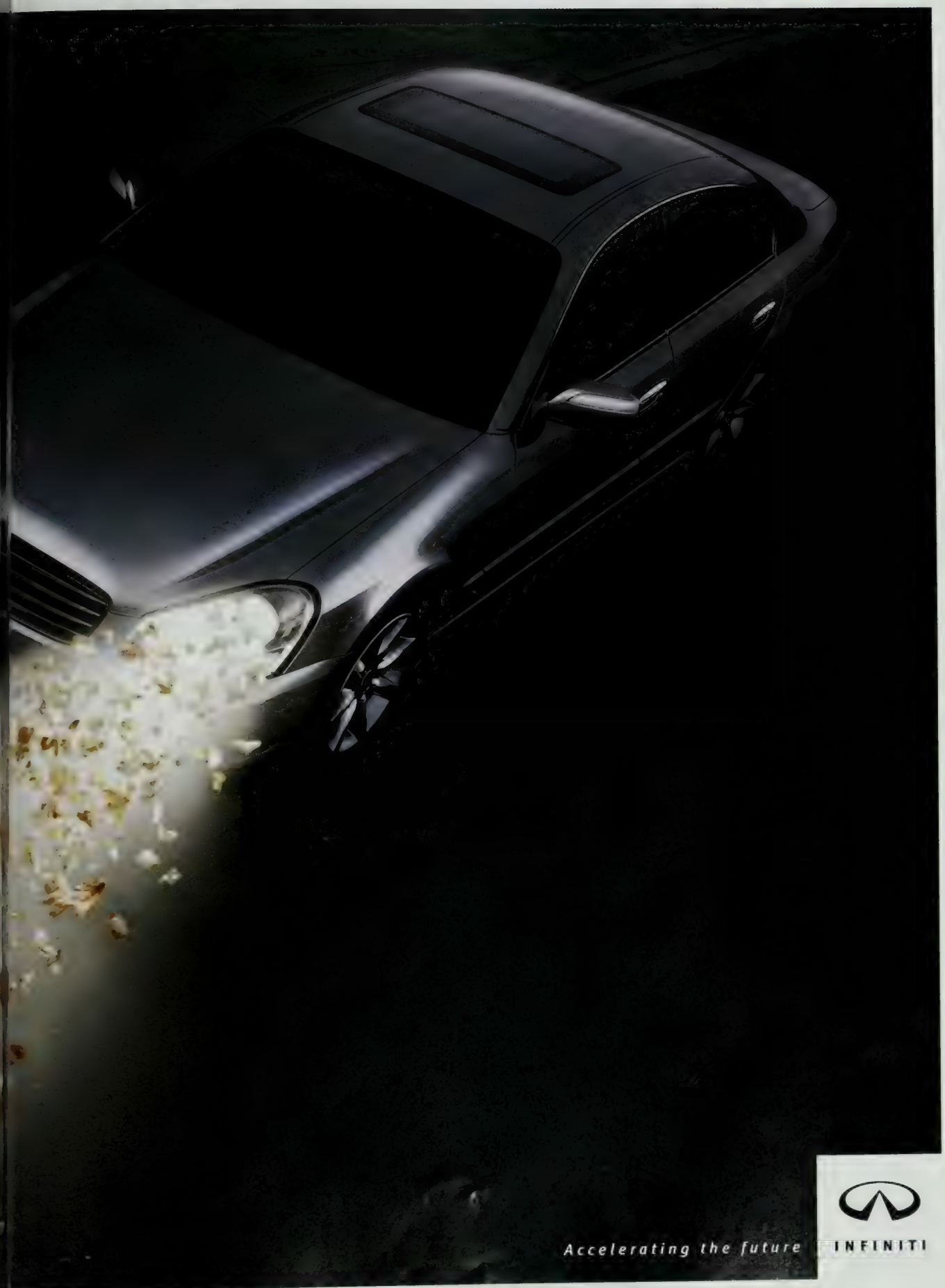
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MARY E. NICHOLS

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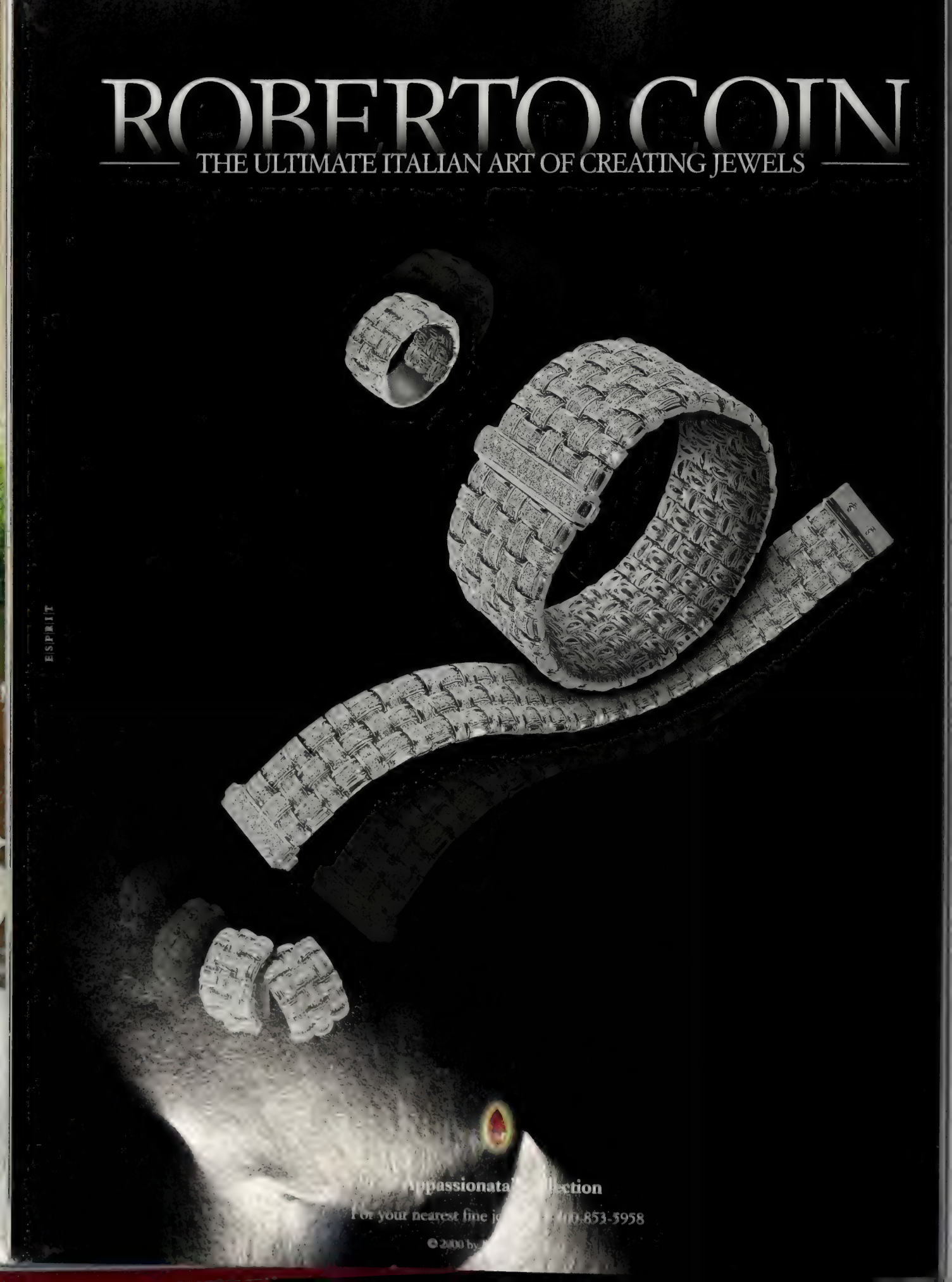
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Michael Chabon's "Maps and Legends" (Guest Speaker, April 2001) let your readers understand just how many dimensions there are to neighborhood planning. It's wonderful when maps and renderings turn into homes and environments that can be explored and appreciated. It isn't often that we think of the suburbs as a location for dreams, but so many families started in streets not yet completed.

—Lindsay J. Stone
Portland, Oregon

ENCHANTING FINLAND

Having just returned from a vacation in Finland, I was pleased to find Jonathan Kandell's excellent article on Helsinki and its modern architecture and arts (AD Shopping, February 2001). Finland is one of the few countries in the world where one can find solitude and nature. To the architect Seth Stein, I can only say that the country is even more enchanting in the winter—although I would love it if he could build a summer home for me there!

Nelly K. Taylor
Half Moon Bay, California

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Susan Mayer
Des Moines, Iowa

ROMANTIC AIRS

The oceanside house of the three Wathne sisters must be the most romantic one in all of New England ("Seaside Sanctuary," April). The soft and fresh look by J. Gwynn Thorsen is amazing.

Molly Ryan
Cape May, New Jersey

A TWIST ON TRADITION

I found the house in "Brio on the Bayou" (April) very interesting. I've never seen one quite like that in a region known for traditional country houses. I thoroughly enjoyed reading about New Orleans–based architect Lee H. Ledbetter's notions behind such imaginative efforts. I also liked the combination of modern and traditional furniture and [illegible]—and what a view, too.

[illegible] Lewis
[illegible], California

ON STAGE IN THE RIGHT BANK

Juan Pablo Molyneux certainly has a magnificent sense of the appropriate mix ("On the Right Bank," April). What he did there was create a living space with built-in drama. The contrast between elements brings each one's qualities out even further. This apartment is high impact at its best.

Charles Lee
Philadelphia, Pennsylvania

A FAVORITE WRITER

I wanted you to know how much my family and I enjoyed John Loring's article "Nelson Rockefeller's Fifth Avenue Apartment" (Historic Interiors, April). Succinctly stated, it is one of the best—and most interesting—pieces we have read in *Architectural Digest*.

Mel B. Yoken
New Bedford, Massachusetts

MODERN TIMES

I'm happy to see that many important modernist houses are alive and well ("Architecture: Modern Renaissance," April). My generation has been the guiding force behind the rebirth of the cocktail hour, the rekindling of our country's love affair with Las Vegas and the resurgence of the large automobile. Let's hope that our current interest in these classic houses doesn't fade with the next fad.

Jen Ripley
Los Angeles, California

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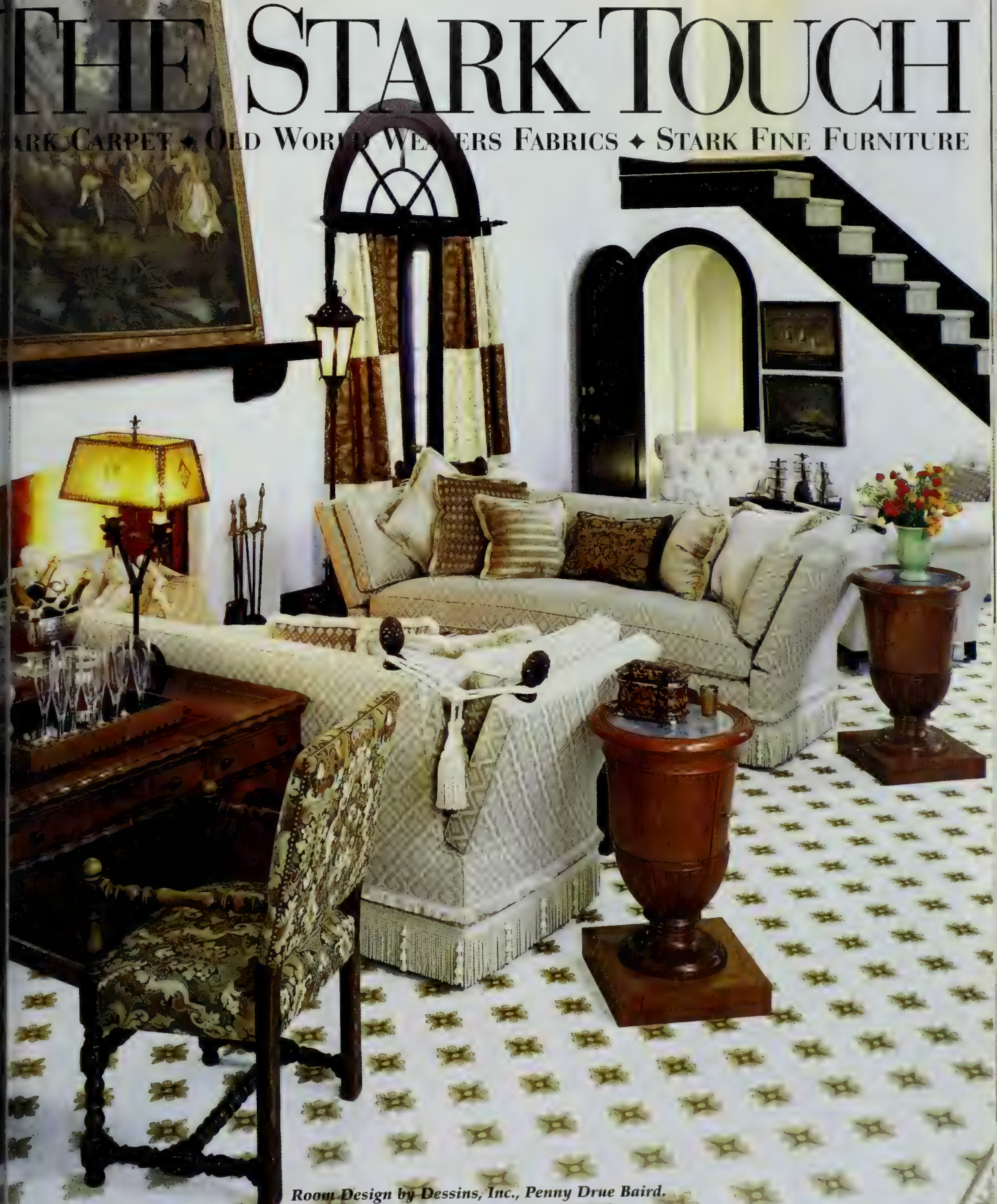
The beautiful retreat built into a hillside near Hiroshima ("Japanese Lantern," April) is the most phenomenal residence I've seen in a long time. I could easily picture myself living in a house where the outdoors becomes part of the interiors—it's the perfect structure for the forest. More than a tea house, it's a tranquil haven.

Amy Rossi
Fort Worth, Texas

The editors invite your comments, suggestions and criticisms.
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Women are not born with the decorating gene. Unless your wife, mother, sister or aunt is a professional decorator, please do not expect her to be a money-saving source of design expertise. Traditionally, yes, women have built the nests string by string and swatch by swatch; but most have only a few opportunities to build these nests throughout a lifetime. Professional designers, on the other hand, create hundreds of residences over the course of their careers. We all know people who seem to combine wonderful taste with an innate talent for shopping, and the temptation may be there to commission a friend for a decorating project. But to paraphrase a political slogan from a while back: It isn't the shopping, stupid. Hiring a professional will almost certainly save both time and money. And it will quite possibly prevent a nervous breakdown.

***Paige Rense**, Editor-in-Chief*



CHRISTOPHER FINCH ("AD Shopping: Desert Blooms," page 54) is the author of two dozen books, including *Twentieth-Century Watercolors*, *Gone Hollywood* and *The Art of Walt Disney*. He recently completed a book on the history of stock markets around the world, to be published by Abbeville Press this fall. He lives in Los Angeles.



ANNETTE TAPERT ("On the Waterfront," page 256), an *Architectural Digest* contributing writer, has written on subjects ranging from World War II to legendary Hollywood agent Swifty Lazar. Her latest book, *The Power of Glamour*, was published by Crown Publishing in 1998. Her articles have appeared in *Vanity Fair*, *Travel & Leisure* and *Harper's Bazaar*.

PHILIP NOBEL ("Rocky Mountain Resolution," page 200), a New York–based writer and critic, is a contributing editor to *Metropolis*. A recipient of the 1995 Buell Prize for architecture writing, he has written about art, architecture and design for *The New York Times*, *Interior Design* and several European publications.



NICHOLAS VON HOFFMAN ("AD Electronica: The Wireless World," page 128), an *Architectural Digest* contributing writer, is a playwright, novelist and journalist whose work has appeared in *The New Republic* and *The New Yorker*. Among his many books are *Make-Believe Presidents*, *Capitalist Fools* and *Citizen Cohn*.





[illegible] SHEEHAN ("Pennsylvania Reverie," [illegible] *Architectural Digest* con- [illegible] in Washington, D.C. [illegible] books, including [illegible] *Prison* [illegible] the [illegible] on



JAMES S. WAMSLEY ("Hotels: The Colonial Houses," page 248) has published seven books, including *American Ingenuity* and *The Brandywine Valley*. A former magazine editor and columnist, he is a frequent contributor to *National Geographic Traveler* and *Travel & Leisure*. He is working on his second novel.


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We Present Designers' Favorite Sources



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Above, a pre-1910 ice-box with original paint at Benjamin Wilson

HUDSON VALLEY CHARM

He has an impeccable sense of what makes a good graphic statement," **Stephen Shadley** says of Hudson Valley antiques dealer **Benjamin Wilson**. "He's drawn to things not necessarily because they have impressive pedigrees but because they're unusual in shape and color." Shadley (above, at the shop, with his dog, Gracie) owns a weekend house not far from Wilson (see *Architectural Digest*, September 1996) and frequently stops by. "You never know what you're going to find," he adds.

Wilson started his business in 1994 and has since amassed a collection of American furniture and objects that ranges from large mahogany pieces to folk art. Benjamin Wilson Antiques, 513 Warren St., Hudson, NY 12534; 518/822-0866.

COUNTRY LIVING IN LOS ANGELES

My father is a furniture manufacturer and retailer in France," says Valérie Aflalo. "Opening a space of my own was an opportunity to do something that I love." Aflalo's 12,000-square-foot shop in Los Angeles, **Maison et Compagnie**, is a treasure trove of classically inspired contemporary European furnishings. "We have everything for the home," she says. "We have items for the bath, the kitchen, the bedroom and the garden, including rugs, linens, draperies and decorative



items. And we've just set up a flower market in the front." Aflalo, who runs the business with her husband, Charles, is the exclusive United States representative for the Belgian home furnishings company Flamant. They also carry lines by Blanc D'Ivoire, Sia and Mathias.

"We wanted a space that would be large enough to house a full line of pieces for every area of the home," says Valérie Aflalo. "It took us two years to find the right location." Among the shop's selection are a garden obelisk and porcelain dinnerware (left). Maison et Compagnie, 145 N. Robertson Blvd., Los Angeles, CA 90048; 310/859-8559.

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PHOTOGRAPHY: JONATHAN PILKINGTON

THE BRIGHT SKIES OF LONDON

Annabel Lewis is a true tradeswoman," **Nina Campbell** says of the London shop owner. "Walking into her space is like entering a bazaar filled with irresistible things." **V V Rouleaux Atelier** (above), Lewis's latest venture, is indeed a thriving showcase of bright colors, extravagant fabrics and sumptuous furniture. Campbell (above right, with a velvet stool) is a fan of everything from Lewis's handbags to her velvet flowers. "It's luxurious," Campbell adds, "but not stuffy."

For over ten years Lewis has been known for her ribbons, trimmings and braids, which she offers at two other locations under the name V V Rouleaux.



She opened V V Rouleaux Atelier "to show people how they can apply great fabrics and colors to their interiors," she says. A Victorian chaise, for instance, is upholstered in antique millinery velvet and ribbon, while an Indian wedding sari covers a hand-carved rope stool. Colors such as sherbet yellow, deep plum, turquoise and fluorescent pink are standard fare at the shop, and a range of textures can be found on any one cushion. "It's like an old French boudoir," Lewis says. "We have a quirky way of mixing things." V V Rouleaux Atelier, 32 Old Burlington St., London W1S 3AT; 44-20-7434-3899.

PENNSYLVANIA FRENCH

Danièle and Guy Veroli have brought a different kind of cultural heritage to the historic environs of Philadelphia. When they opened **French Corner Antiques** (below), a popular destination for **Bennett Weinstock**, the couple offered mostly country French furniture, faience, decorative items and French folk art. Over the years, however, they have introduced more formal designs, including Louis Philippe, Restauration and Charles X pieces, "but without crossing the line into the ornate or gaudy," Danièle Veroli says. Buying trips take the Verolis deep into the French countryside, where they find such items as a pair of late-19th-century armchairs and a rosewood games table (right). "Our upbringing has a lot to do with how picky we are," Danièle says. "In France, an architecture and our education."



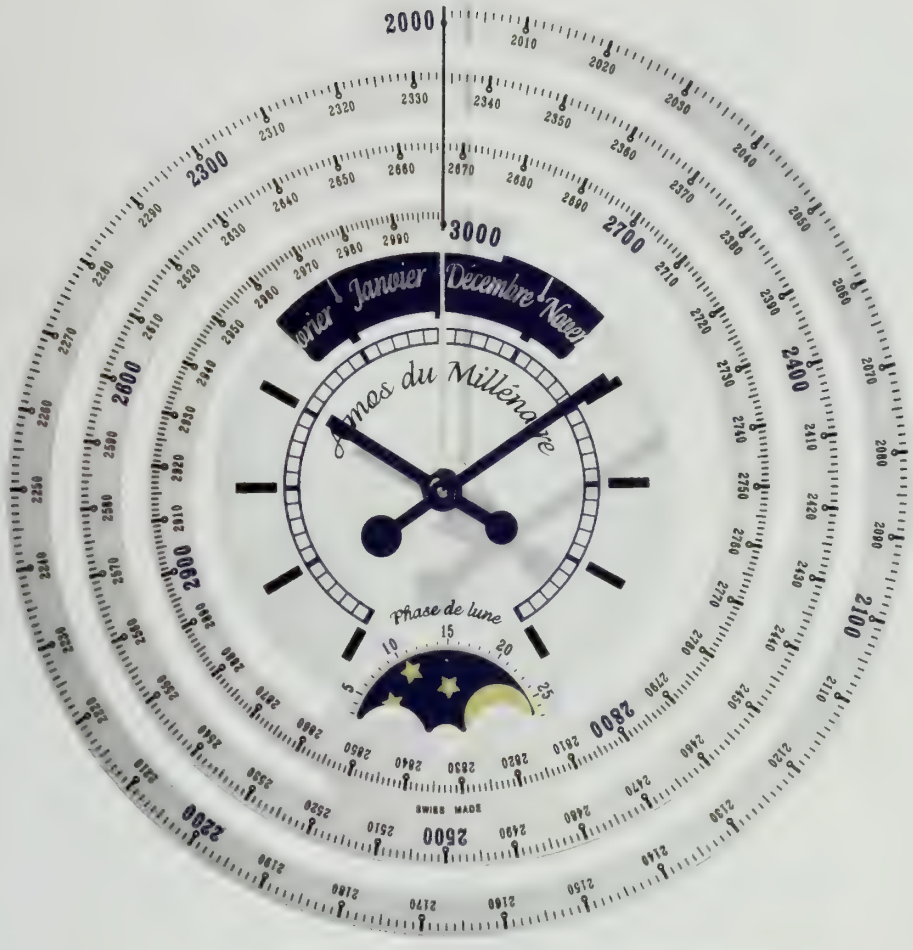
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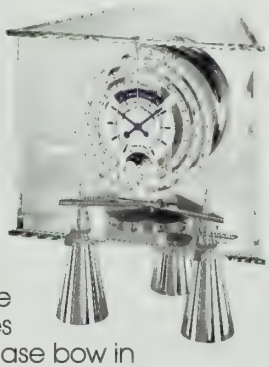
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LITTLE TREASURES IN BIG WYOMING

When we opened **Fighting Bear Antiques** in 1981, we wanted to do something that would really be an asset to the surrounding area," Sandy Winchell says of the charming Jackson, Wyoming, shop that she runs with her husband, Terry. Since its inception, Fighting Bear has become a source for architects and designers such as **Robert A. M. Stern** and **Luis Ortega** for its Thomas Molesworth and Gustav Stickley furniture. The Winchells recently decided to expand their business by relocating to a much larger space, on South Cache Drive.

The new shop (top right) has two levels of early rustic hickory and lodgepole pine furniture, Arts and Crafts items and Native American textiles and beadwork—not to mention the myriad Molesworth and Stickley designs, including a brown leather sofa by Gustav Stickley and a Molesworth sofa covered in Chimayo weavings (above left). In addition, the Winchells have shelves stocked with a variety of ca. 1900 decorative objects (above).

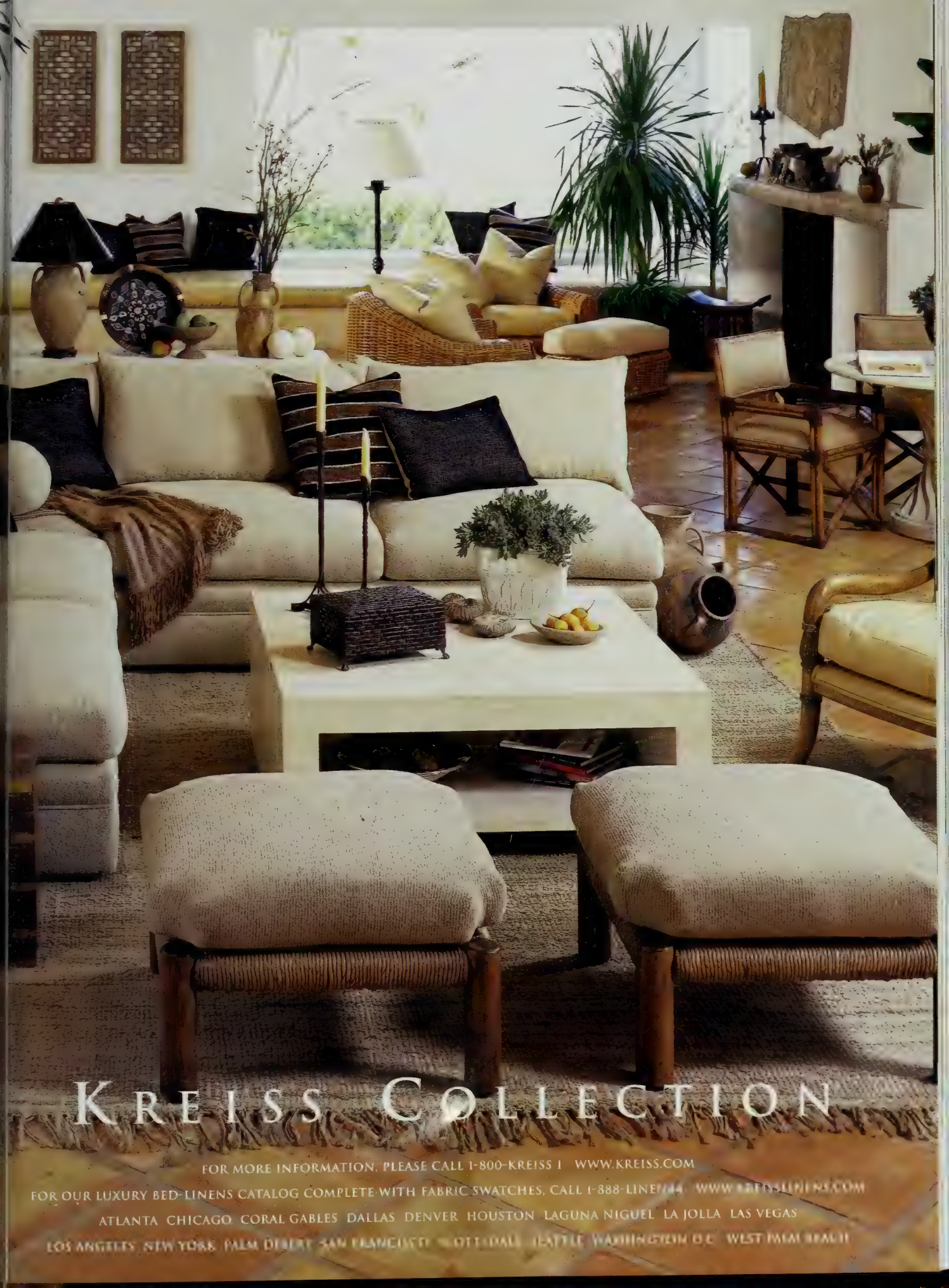
"We always try to purchase items that are in very good condition," explains Sandy Winchell. "And with Molesworth furniture, we've never bought a piece whose frame had to be stripped. But if touch-up work is necessary, our policy is to carefully replace like with like. That way the integrity of the piece remains." The Winchells also have a metal workshop where they fabricate custom fire screens and indoor and outdoor lighting. Fighting Bear Antiques, 375 S. Cache Dr., Jackson, WY 83001; 307/733-2669.

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A group of pre-1940 Navajo rugs, above, at Fighting Bear Antiques


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SANTA BARBARA ECLECTIC

Architect and designer **John Maienza** and his partner, Gregg Wilson, were inspired to open their Santa Barbara, California, gallery, **Maienza Wilson** (above), after attending an exhibition in New York on Japanese bamboo art. "The show blew us away," Maienza recalls. "We went to Kyoto and came back with the desire to introduce this wonderful craft to Santa Barbara. Our first show was on ikebana baskets."

Maienza then began offering the fiber, clay, wood, glass and metal objects that he had collected over the years for his projects. "We really pursued the idea of the handmade form," he says.

Maienza's talent as a designer has also played a role in the gallery's overall concept. In a space where clients can find a hand-blown martini glass, a Japanese basket or a burl thuga vessel by contemporary craft artist Dan Kvitka (above), establishing a certain look is very important, Wilson says. "The key is in how these things are put together," he offers. "We try to help our clients understand that they can be expressive through exploring various design elements that are new to them. This gallery is not only an exercise in merchandising, it's an ongoing design project." Maienza Wilson Design Gallery, 29 E. Victoria St., Santa Barbara, CA 93101; 805/966-5010.

MANHATTAN MINIMALISM

New York designer **Jack C. Anderson** gives credit where credit is due. When asked where he got the inspiration for a new office and [illegible] simply repli[illegible] Frank." "He [illegible] to think of ha[illegible] space at the fro[illegible] atelier, on the r[illegible] St.-Honoré," And[illegible] plains. "He collaborated with [illegible] number of artists, including [illegible] Giacometti brothers, Christian Bérard and Emili[illegible] ate the furniture [illegible] objects that were on view in his studio." Anderson's affinity for other legendary designers, such as Paul Dupré-Lafon, Eileen Gray, Maxime Old and Jean [illegible]wé, is evident in his elegantly [illegible]list space, located on [illegible] Upper East Side, [illegible]leek reproduc- [illegible]mchair de- [illegible]el Frank's [illegible]ex[illegible]ple, [illegible]ack



FEUCIANO

Jack C. Anderson's lambskin armchair

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EDITORS *at* LARGE

EMPIRICALLY SPEAKING

Michael Towey's background in mechanical engineering has no doubt inspired his handsome and practical Los Angeles shop, **Empiric** (right). "I rely on reason, formal design values and an engineer's knowledge of materials and manufacturing," he says. On the other hand, Towey's partner, Shelley Woods, has studied art, fashion and interior design and uses her intuition, instinct and experience in choosing items. The result of the two sensibilities can be seen in the objects and furnishings, which range from steel bookcases and desks to elegant wood pieces. "One-of-a-kind vintage items compete directly with new ones, and we pay little attention to labels. We believe the merit of a design should be apparent in its construction."



CHRISTOPHER DOW

According to Towey, the name Empiric is often misunderstood as a derivative of *Empire*, but it actually comes from *empirical*. In keeping with its name, the shop, which evolved from a digital printmaking studio and art gallery, carries a variety of glass laboratory measuring devices and navigational aids, including sextants and compasses. Towey and Shelley still operate the print studio, where they do large custom works. Empiric, 7918 Beverly Blvd., Los Angeles, CA 90048; 323/634-7323.

EVERYTHING UNDER THE SUN



"The range of pieces at **Blanchard** allows me to shop for all my clients in one space," says **Lady Victoria Waymouth**. Orlando Harris, owner of the London antiques shop, has long been known for his furniture, which comes from nearly every period and region. To better house his eclectic inventory, Harris has opened a 4,000-square-foot showroom in Froxfield, Wiltshire (left). "Basically, it's a space in which I can put anything I like," he says.

Waymouth (above right, at the shop) has purchased a French cloven-footed stool in walnut. Polished-cement floors and bone-colored walls form a contemporary backdrop for such pieces as a ca. 1840 Anglo-Indian cane-and-padauk settee (below) and a Neoclassical Venetian gilt throne. Blanchard, Froxfield, Wiltshire SN8 3LD; 44-14-8868-0666.





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LUXURY FABRICS IN PARIS

Designers **Claudio Briganti** and **Jacques Garcia** and architect **Peter Marino** are no strangers to the antique fabrics found at Paris's **Aux Fils du Temps**. Shop owner Marie-Noëlle Sudre, who has been in business for 20 years, has expanded her 17th-century rue de Grenelle space to accommodate her textiles, which date from the 16th century through the 1930s, as well as her pattern books.

Aux Fils du Temps sells mostly French fabrics used for either clothing or furnishings. A ca. 1890 silk brocade (right), for example, comes from Lyons and was done in the style of William Morris. "It's an unusual specialty that appeals to art fans the world over," Sudre says. Aux Fils du Temps, 33 rue de Grenelle, 75007 Paris; 33-1-45-48-14-68.



COURTESY AUX FILS DU TEMPS

BAY AREA MASTERPIECES

Restoring and selling quality modern furniture is the culmination of all I've ever done," says collector and former ceramist Mayer Shacter, whose newly expanded Bay Area shop, **Think Modern**, is a mecca for those drawn to furnishings, ceramics, glass and lighting from the 1930s through the 1970s. In addition to pieces by Alvar Aalto, Hans Wegner, George Nelson and Charles and Ray Eames, Shacter offers some mid-19th-century Austrian bentwood furniture and items by designers "who have yet to be discovered," he says. "Many factories, now long out of business, did beautiful work, yet very little research has been done on them," Shacter continues. "I believe that as information becomes available, what we think of as unsigned or generic pieces will become important to collectors and designers alike." A tubular-steel rocker (left) and an Aalto dining table from the estate of William Wurster are among Shacter's inventory. Think Modern, 4820 International Blvd., Oakland, CA 94601; 510/532-1213. □



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NICK HORNBY
THE AMERICAN REVELATION

I FELL IN LOVE WITH THE U.S.A. when I was young, seven or eight. There was an American kid at my school, and not only did he have toys the likes of which we had never seen (he could make his own toy soldiers, for God's sake, and he could just about hit Saturn with his plastic rocket launcher), but he could swivel his eyeballs the wrong way round by pressing hard on his eyelids. Now, the U.S.A. sometimes gets mixed press here in Britain, and there are plenty of people who would find these twin triggers darkly significant: "Well, of course," they'd say, "if you're going to glamorize freaks and fetishize weapons, then America is bound to exert a fascination." But for me, there was nothing sinister about either my friend's toys or his talents. It was all about superior American technology (the eyeballs) and superior American entertainment values (the rocket launcher), and I was left with the indelible impression that just about everything of any interest was better on the other side of the Atlantic.

I didn't visit the U.S.A. until the mid-seventies, when my father and his family moved to Wilton, Connecticut. I was sixteen, and I lived in a country that, looking back on it now, seemed to be attempting to strive for the ambience and amenities of communist Poland rather than New York. A series of strikes had resulted in a series of power cuts, which meant that evenings were frequently spent eating sandwiches and reading by candlelight. We had three television channels and no TV during the day anyway, apart from the occasional educational program about mathematics or the life cycle of the salmon. Our food was famously awful (even our junk food was bad junk food), and you couldn't find any place that stayed open much later than 11:00 P.M. Shops were closed on Sundays. American movies took between six months and a year to crawl to British cinemas, and we had no real film industry of our own. We were working a three-day week. The war had been over for thirty years, but there seemed no real reason why we weren't spending [illegible] leeping in tube [illegible] ay—at least it [illegible] us someth[illegible] this, to N[illegible] I want[illegible] apart from TV and go to the shops, and my apparent indolence drove my father crazy. He wanted to take me places and show me things, but he had lived abroad for some years and was, I think, unaware that his native country had become quite so cheerless; the last time he had lived in England it was swinging, in the immortal words of Roger Miller, like a pendulum do, but the pendulum had come to an abrupt and sorry stop. I suspect that any sixteen-year-old English kid who vis[illegible]d the States for the first [illegible] during the mid-seven[illegible]pent his or her entire trip watching daytime reruns of *Green Acres* and eating exotic breakfast cereals; to venture any further would have resulted in instant death from overstimulation.



JONATHAN PILKINGTON

Nick Hornby is the author of the novels *High Fidelity* and *About a Boy* and the editor of *Speaking With the Angel*, a collection of short stories by contemporary writers.

No one, of course, will ever die from overstimulation in Connecticut. And yet most inhabitants of that sedate state would be surprised to learn just how many thrills it had to offer an English teenager back then. I'm not talking about the coastline or the trees, which were charming but not dissimilar to those at home; I'm talking about Sam Goody and Wal-Mart, both of which I visited almost daily and both of which offered unimagined and inexhaustible delights.

My first novel, *High Fidelity*, was about a guy whose devotion to rock and roll has, in various ways, blighted and retarded his life, and it is probably fair to say that a lot of very important research for that book (in other words, a lot of blighting and retarding) was done during that first trip, twenty years before I started writing it. I didn't know so much about popular music back then, but I had certainly exhausted the potential of my hometown record store. I had never seen a good three-quarters of the records in my dad's local Sam Goody, however, and I came out with armfuls of improbably priced soul and blues albums. (I didn't realize it then, but I was merely upholding an honorable English tradition: We have always been the best curators of black American music, and what Sam Goody valued at only

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DESERT BLOOMS

THOMAS ALLARDYCE AND ILLYA HENDRIX'S BEST PALM SPRINGS–AREA SOURCES

Text by Christopher Finch/Photography by Jim McHugh







"In the past ten years," says Thomas Allardyce, "Palm Springs has undergone a cultural revolution, and it's reflected in the quality of the galleries you find there today."

Allardyce and his partner, Illya Hendrix, are among southern California's busiest and most respected designers. He speaks of the desert communities southeast of Los Angeles with the fondness and authority of someone who has a second home there. He and Hendrix spend many weekends browsing in the stores along Palm Canyon Drive and El Paseo.

"It's become an exciting destination once again," says Hendrix, "just as it was in its first golden age."

The period he refers to started in the thirties, when movie stars and wealthy Europeans in search of winter sunshine began to build houses at the foot of Mount San Jacinto. Spanish-style houses sprang up around fashionable resorts such as the Racquet Club. Later, as more celebrities—from Shore, Hope, Crosby and Sinatra to Elvis and Liberace—sought refuge there, modern architecture flourished alongside the fairy-tale haciendas. The new buildings ranged from International Style masterpieces such as Richard Neutra's 1946 Kaufmann House to kitsch ranch

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Top Left: "Palm Springs is a shopper's paradise," says designer Thomas Allardyce, left, with partner Illya Hendrix. Top: Montana St. Martin Gallery's sculpture garden.

Above: The gallery, which is located in the 1965 Tramway Gas Station building co-designed by architect Albert Frey, carries garden furniture and Asian artifacts.

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DESERT BLOOMS



LEFT: "John's Resale Furnishing Mid Century Modern specializes in vintage modern pieces," says Hendrix. Items such as a yellow Warren Platner lounge chair and ottoman fill the shop.





BELOW LEFT: Hendrix and Allardyce stand before an aluminum-and-canvas settee and a mosaic table. BELOW: A set of circa 1958 ice buckets and a pair of George Nelson bowls.

continued from page 54

houses built around [illegible] scaped patios and [illegible] shaped swimming pools.

In the seventies and eighties, though, Palm Springs came to seem a little drab—a tired, touristy town—but in the early nineties it was rediscovered by a new generation that appreciated the surviving architectural treasures, not to mention a relaxed but elegant lifestyle.

[illegible]ober, too," says Al- [illegible] the entire area [illegible] the evolutions like Pal[illegible]ddage and India[illegible] a reservoir of [illegible] there. You [illegible] who've been [illegible] best the world [illegible]

and the premier local dealers understand that. There's an astonishing turnover in upscale homes, many of which contain significant collections of art, furniture and objects. And a handful of top dealers deserve to be compared to the best in L.A. or New York."

As an example, he cites Phyllis J. Washington, whose Maison Felice is located on El Paseo in Palm Desert. "Maison Felice was the first high-end traditional antiques store in the desert. Phyllis has a wonderful eye, especially when it comes to European furniture and decorative objects. What makes her store outstanding is the sheer quality of the material you'll find there. On a recent visit

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DESERT BLOOMS

"Robert Kaplan specializes in top-of-the-line Art Nouveau and Art Déco."





RIGHT: A Pairpoint painted seagull lamp, left, is near a Tiffany Studios swirling-leaf lamp at Robert C. Kaplan Antiques & Fine Art. ABOVE: A Japanese bronze, with ivory.

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I fell in love with a pair of superb Napoleon III wood-and-leather armchairs. I also spotted—it was impossible to miss—a magnificent Biedermeier secretary, the kind of piece you could plan an entire room around."

Also in Palm Desert is Imago Galleries, owned by Leisa and David Austin. "The Austins," says Allardyce, "have brought contemporary art of the highest quality to the desert. Recently, for example, they had a major exhibition of work by Ed Moses, a key figure in West Coast abstract art. You'll also find paintings by artists such as Charles Arnoldi, Tom Holland and Fernando Botero, sculptures by Fletcher Benton and glass pieces by Dale Chihuly."

"The gallery itself," adds Hendrix, "is one of the finest spaces I've ever seen for showing paintings, and sculpture is set off to perfection by the desert light."

Another Palm Desert favorite of Allardyce and Hendrix's—near Maison Felice but on the other side of El Paseo—is Lawrence Kirkwood's Meili Museum Fine Art. In its cool, uncluttered interior, visitors will find superior furniture and objects from the Far East, punctuated here and there by pieces from other cultures—such as a Cameroon fertility figure—that manage to fit in comfortably. "This store is full of objects that give a room char-

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DESERT BLOOMS

BELOW: "Imago is an artistic landmark in the desert," Allardyce says of the Palm Desert art gallery. The designers, with co-owner Leisa Austin, admire a Fletcher Benton sculpture.

RIGHT: Two ceramic works by Jun Kaneko frame the main entrance. A Fernando Botero drawing and a multicolored canvas by Charles Arnoldi hang at rear.





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acter," comments Hendrix.

Items found at Meili Museum Fine Art include handsome Chinese elmwood cabinets, a Ming Dynasty bronze ewer, Thai bronzes and an exquisite seventeenth-century stone Burmese Buddha. More unusual is a western-style realist oil painted by the artist Gao Xiao-Hua, portraying two Chinese women, in traditional dress, walking in the snow.

"In Palm Springs itself," says Allardyce, "a must-see for any visitor is the Montana St. Martin Gallery." The building is a local landmark. Situated on the outskirts of town, at the intersection of North Palm Canyon Drive and Tramway Road, the gallery was originally a gas station, an example of the eclectic work of one of Palm Springs' most famous architects, Albert Frey, whose own futuristic 1940 house was once described as bringing "the world of Flash Gordon to life." With its "flying" paraboloid roof, the structure is a classic example of so-called Googie architecture—the kind of sci-fi-inflected modernism that thrived in southern California in the wake of World War II. After years of neglect, it was reconfigured as an art gallery by Clayton Carlson and Montana St. Martin, with the blessing and guidance

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BELOW LEFT: A Biedermeier fall-front secretary and a Napoleon III armchair at Maison Felice, in Palm Desert. BELOW: Owner Phyllis J. Washington's pieces include two circa 1830 Italian corner sofas.





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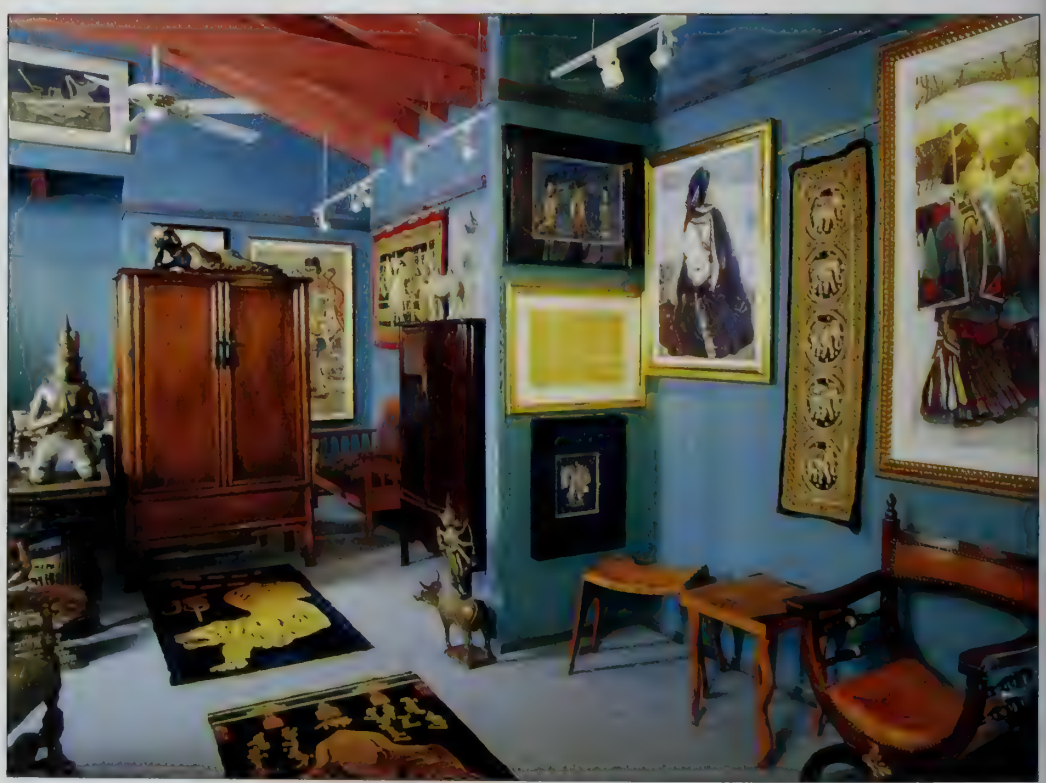
DESERT BLOOMS





Chinese decorative objects at Meili include a Beijing glass vase and a blue high bowl.

ABOVE: Meili Museum Fine Art, in Palm Desert, "always has surprises," says Hendrix. He and Allardyce chat with owner Lawrence Kirkwood. RIGHT: Among the shop's Asian pieces are two Chinese cabinets.



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of Frey, who died in 1998.

"At Montana St. Martin," says Allardyce, "you'll discover marvelous found objects: a huge, one-hundred-and-fifty-year-old eucalyptus tree stump, meteorites, a Chinese scholar's rock. There's a very refined sensibility at work there. I often come across wonderful and useful containers at the gallery—a Japanese urn, for example, or a Moroccan clay stew pot." Covered with disintegrated gold granite from the surrounding mountains, the building's sculpture garden is scattered with net-encased glass globes used as floats by Japanese fishermen. The effect is of an almost Zen-like serenity infused with the spirit of the desert.

A short drive south on Palo Canyon Drive is John's Resale Furnishing Mid Century Modern, described by Allardyce as the ultimate the area has to offer in vintage modern. "John Hall deals in all the midcentury classics—Eames, Knoll, Saarinen and the rest—but he's also a prime source for things like fifties patio furniture. This is a place where you'll always find a top-notch selection that's been carefully assembled."

Several blocks down Palm Canyon Drive is Robert C. Kaplan Antiques & Fine Art. "Robert Kaplan specializes in top-of-the-line Art Nouveau and Art Déco," says Allardyce. "The last time we stopped by, he had outstanding examples of LeVerre Français cameo glass on display, among other gorgeous things. If you're looking for Tiffany lamps or Daum vases—anything of that sort—it's a place you must see.

"Every kind of gallery is represented in the Palm Springs area," Thomas Allardyce continues, "and at the high end, the level of connoisseurship is remarkable. I can't imagine a more pleasant way to spend a weekend than exploring these stores, perhaps with a side trip to the desert itself. I guarantee that if you try it, you'll want to come back for more." □

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MAYNARD DIXON'S UTAH

A MUSEUM AND GUESTHOUSE THAT EVOKE THE WESTERN ARTIST'S SPIRIT

Text by Jonathan Kandell/Photography by Robert Reck





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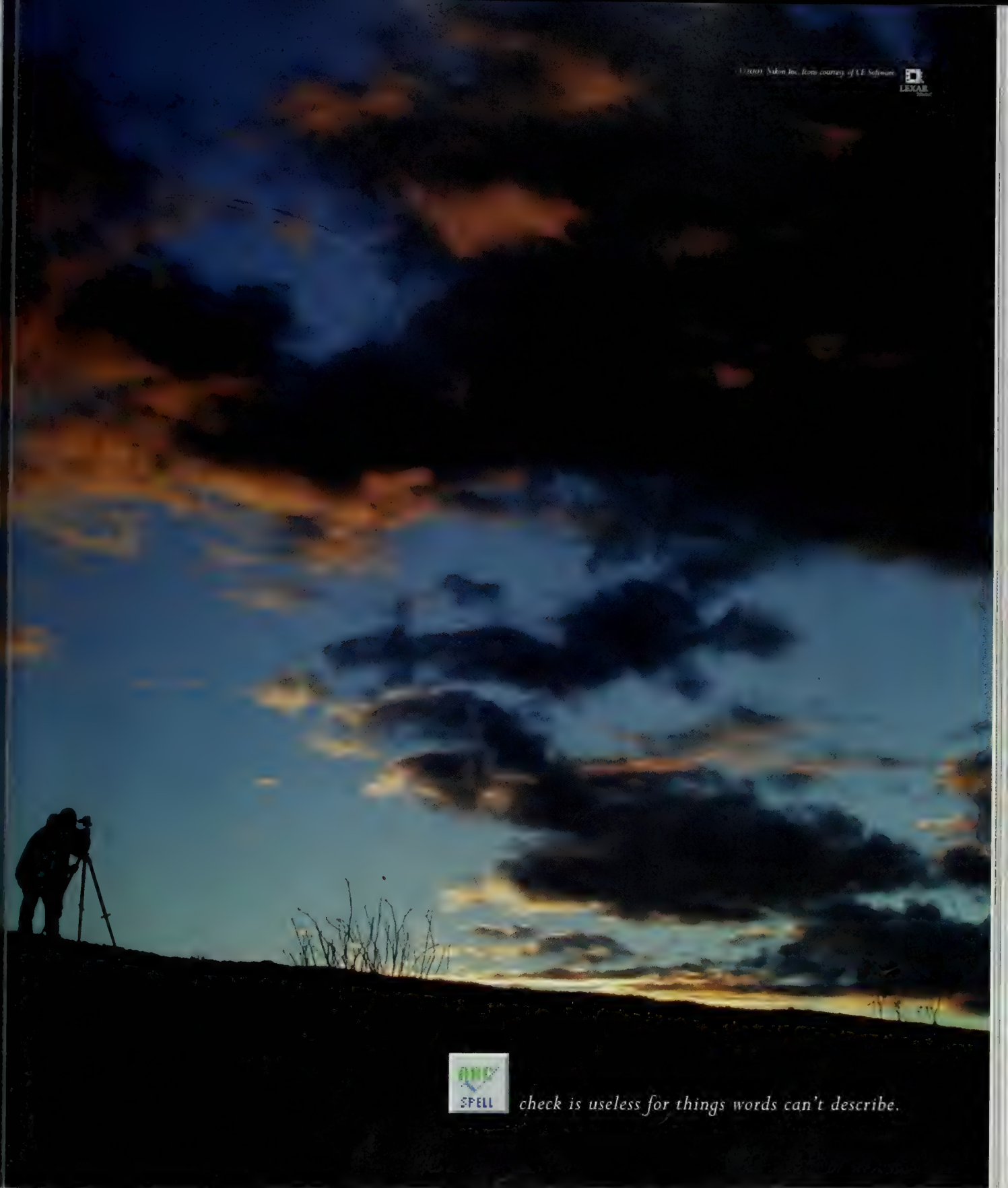
LEFT: Cottonwood trees line the driveway leading to the log-and-stone cabin in Utah that western artist Maynard Dixon (above, in 1942) and his wife, Edith Hamlin, built as their summer house in 1940.

BELOW: Dixon's 1933 oil *Diana's Throne from East* portrays a mountain vista only a few miles from the residence. The painter's works are considered among the finest depictions of the American West.



TO APPRECIATE THE IMPULSES BEhind the art of Maynard Dixon, one of the great painters of the American West, it helps to retrace the journey he and his wife, Edith Hamlin, took through Zion National Park until they reached the tiny community of Mount Carmel, Utah, where they built the dream house that would become Dixon's final resting place. In early spring the road winds upward through an incredibly varied terrain. Poking through a blanket of snow are tan, purple, red and gray rock [illegible] sometimes crenellated, sometimes [illegible] like toffee swirls, but [illegible] jagged as sharks' teeth. T[illegible] nificent stretches of prairie [illegible] and buffalo really do roam and, [illegible] green valley watered by the Virg[illegible] River, with a towering mesa on the h[illegible] room and a sky too big to be hemmed in by clouds or mountains.

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MAYNARD DIXON'S UTAH

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Little wonder, then, that in Dixon's paintings human beings seem dwarfed by the grandness of nature. Little wonder, also, that vistas this compelling aren't conducive to the abstraction, introspection and urban uncertainties that inspire much of modern American art. Indeed, Maynard Dixon (1875–1946) turned his back on urban America and its artistic mainstream. Born in Fresno, California, he spent several years in San Francisco drawing illustrations for newspapers, magazines and books by authors such as Jack London, O. Henry and John Muir. But from about 1900 until his death, "Dixon periodically roamed the West's plains, mesas, and deserts on foot, horseback, buckboard—even by automobile—drawing, painting, and writing, pursuing a transcendent awareness of the region's spirit," writes Donald J. Hagerty in *Desert Dreams: The Art and Life of Maynard Dixon*, his definitive 1993 biography.



Among the guests Dixon and Hamlin welcomed to the house was Ansel Adams. BELOW: Above the dining room fireplace is Dixon's 1923 *Remembrance of Tusayan*. RIGHT: The living room contains Dixon paintings, as well as a circa 1930 portrait of him taken by Dorothea Lange, his second wife, and a watercolor by Edith Hamlin.



In 1939, his energy sapped by advancing age and emphysema, Dixon decided to settle with Hamlin, also an artist, in Mount Carmel during the warmer months of the year, while keeping a winter house in Tucson, Arizona. They bought twenty acres of wooded, rocky hillside with a small alfalfa clearing for about two hundred dollars. (Another thirty or so acres were added over the years.) The couple stayed in a shed on the property while arranging to have a log-and-stone house built somewhat in the style of the Mormon pioneers, whose descendants account for most of the inhabitants in this southern Utah paradise. The Dixons moved in when the house was finished, in the spring of 1940.

"Maynard and Edith made it sound like they simply told the locals to build a log cabin and then came back some months later when it was finished," says

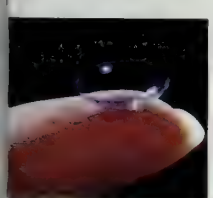
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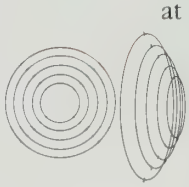
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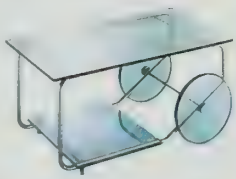
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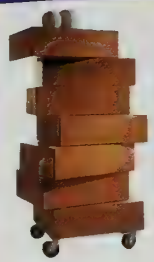
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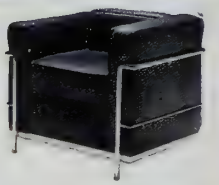


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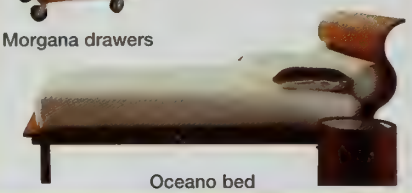
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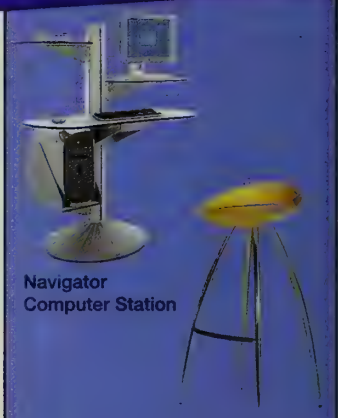
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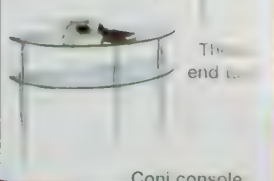
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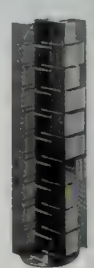
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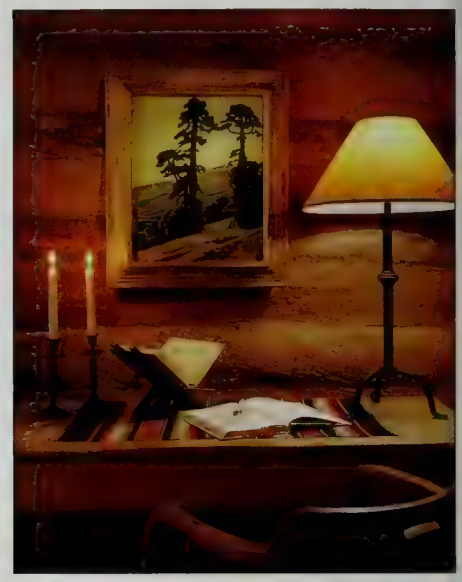
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MAYNARD DIXON'S UTAH





LEFT AND BELOW: The master bedroom holds several of the artist's oils, including the 1944 *Cottonwood Crossing* and *Summer Sunlight*, above and next to the bed, and the 1921 *Isolated Redwoods*, above the desk.

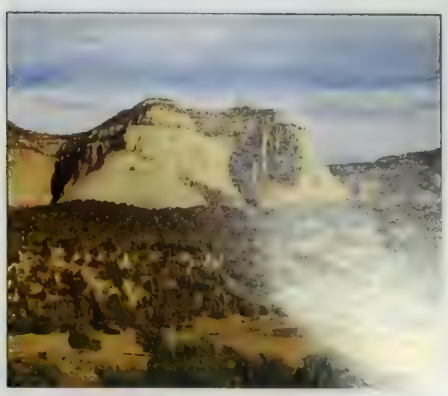
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Paul Bingham, who along with his wife, Susan, now owns the Dixon property. "That's obviously not the case. They must have spent a great deal of time instructing and supervising the builders."

The logs came from Cedar Mountain, twenty miles north. The natural clay used for chinking, or filling the gaps between the logs, was dug up from the desert around Kanab, seventeen miles south. But with its high, peaked, shingled roof, the house is reminiscent of a Montana log cabin, possibly because Dixon had spent time at a friend's cabin in Glacier National Park. There is a hint of Frank Lloyd Wright, too, seen in the stone chimney that is half exposed outside the house. (In neighboring houses, chimneys are entirely contained inside to conserve heat.)

The interior design also sets it apart from other houses in the valley. A landing or alcove above the living room makes the sixty-one-year-old cabin seem modern even today. The ceiling has planks that are exposed rather than being plastered over and is buttressed by rounded beams that evoke the poles of Indian lodges in the Southwest. "The chinking inside has a lot of character," says Susan Bingham. "In most houses around here, it's white and lined very precisely. But the Dixons chose the red-

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ABOVE: At Dixon's request, his ashes were scattered near a boulder above his studio, now known as Memorial Rock. He pa... the view from the ... several times, as he did in *November Mo... ning*, 1940 (right).



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MAYNARD DIXON'S UTAH

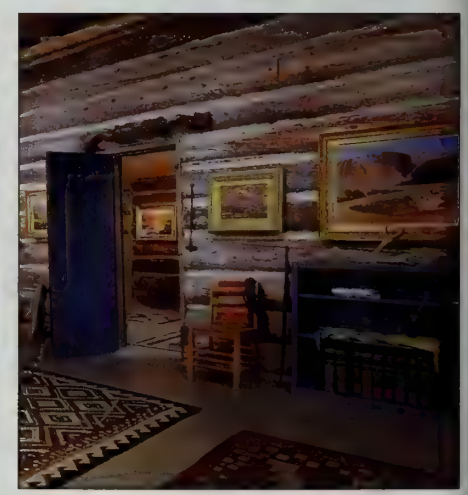
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dish color of nearby mountains and spread it unevenly between the logs." The doors are built with slats joined in an arrowhead pattern, and the wood's knots have been left uncovered for a more rustic effect. The metal handles on doors are carefully etched and crafted.

If these details are noticeable, it's because the Binghams, owners of an art gallery in Salt Lake City and longtime collectors of Maynard Dixon paintings, have devoted much time and effort to restoring the house since they bought it in 1998. "It wasn't our intention to turn the place into a shrine to Maynard or to make it look exactly the way he and Edith had left it," says Susan Bingham.







TOP AND LEFT: Dixon and Hamlin designed the art studio, which they built of spruce logs and indigenous stone. It is now used as an exhibition space and a museum.

ABOVE: Part of Dixon's collection of Native American artifacts is still kept in the studio. BELOW: He and his son Daniel built the bunkhouse, used as a guest cottage.

For one thing, the house had been somewhat altered by the previous owner, Milford Zornes, an artist who purchased it from Hamlin in 1963. As the Binghams wanted a residence that would be comfortable enough to use as their summer house. "But we did hope to convey the flavor and feeling of the times that the Dixons lived in," says Susan Bingham.

To a large extent, they have succeeded. The queen-size bed in the master bedroom isn't the original, but it's built with log posts just like the real one, which is kept in the small guest bedroom upstairs. Indian blankets, rugs, ceramic plates and baskets throughout the house either belonged to the Dixons or are objects they once possessed. The cabinets have been repainted in mouse blues and ocher reds from the palette. The long drop-leaf living room bench and the Arts and Crafts chair near the fireplace is Maynard's favorite seat. "We have many times a Dixon fan walk through the front door and say to his wife, 'Honey, just

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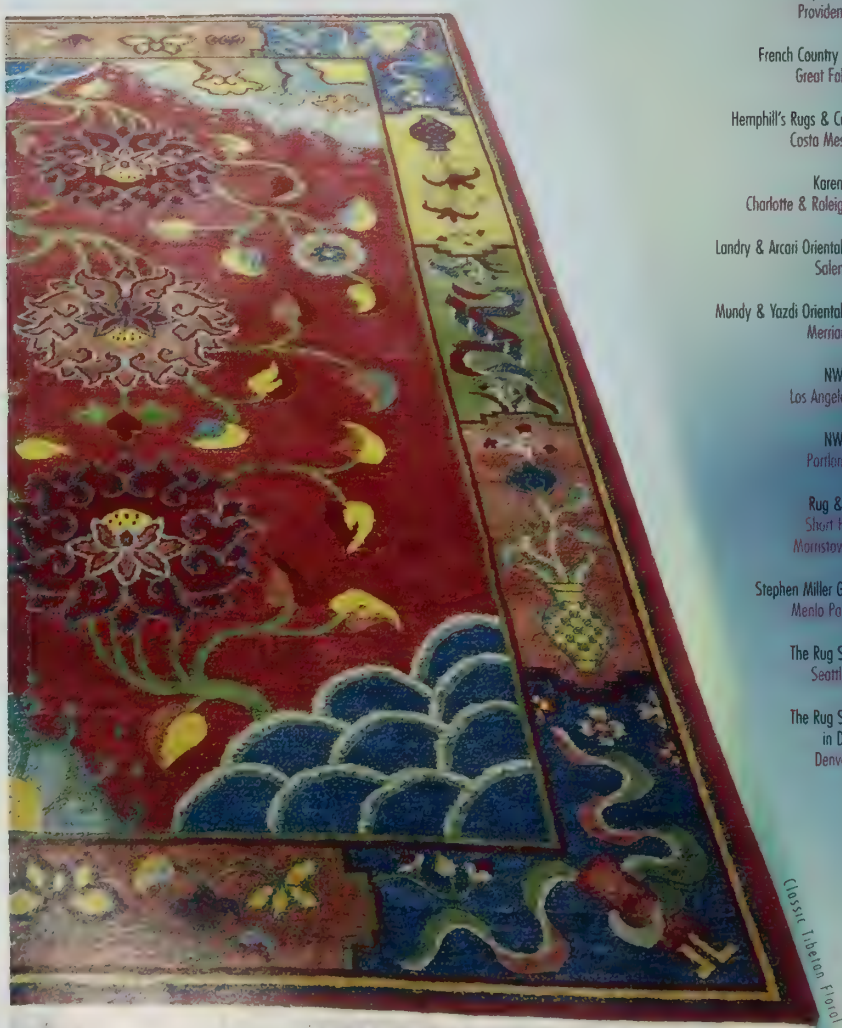
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ERASIA

MAYNARD DIXON'S UTAH

continued from page 76

think: Maynard sat in that chair every day,'" says Paul Bingham.

Besides receiving Dixon enthusiasts, the Binghams have made their property available to artists for brief stays during the summer months. They are lodged—up to seven at a time—in the renovated bunkhouse behind the main residence. The Dixons themselves built the bunkhouse for paying guests to supplement their income during the lean World War II art market. Dixon used to call it the brat house because many boarders were adolescents on summer vacation.

As a work space for visiting artists, the Binghams have restored the twenty-five-by-forty-foot studio that Hamlin built for herself on the property after Dixon died. Though constructed of local logs and stones, it has a long silhouette and a flat roof that give it a distinctly southwestern flavor. On the wall over the studio's fireplace are the skulls of buffalo and wild sheep, just like the ones Dixon used to collect. The Binghams have refurbished a Dixon daybed—with its log frame and rope-spring bottom—placed it in front of

> "We hoped to convey the flavor of the times the Dixons lived in."

the hearth. Several famous Dixon paintings are on display, as well as a print of *Cloud World* (1925), in which two tiny cowboys on horseback are barely visible under a mesa and a monumental stack of clouds rendered with Cubist touches. The artist's ashes are buried behind the house and studio on a bluff that offers a similar vista—a vista that, as Edith Hamlin often commented to visitors, "is almost like looking at a Maynard Dixon painting." □

The Maynard Dixon House can be visited between May 1 and October 31 by appointment. Telephone 435/648-2653, or visit www.maynarddixon.com. The house is located off Highway 89 at mile marker 84, Mount Carmel, Utah 84755.

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PRIVATE ART MUSEUMS

INTIMATE GEMS IN MANHATTAN, ST. LOUIS AND LONG ISLAND



The Neue Galerie New York, occupying a 1914 Manhattan mansion renovated by architect Annabelle Selldorf, will showcase modern German and Austrian art. It opens this fall.

MICHAEL MORAN

By Victoria Newhouse

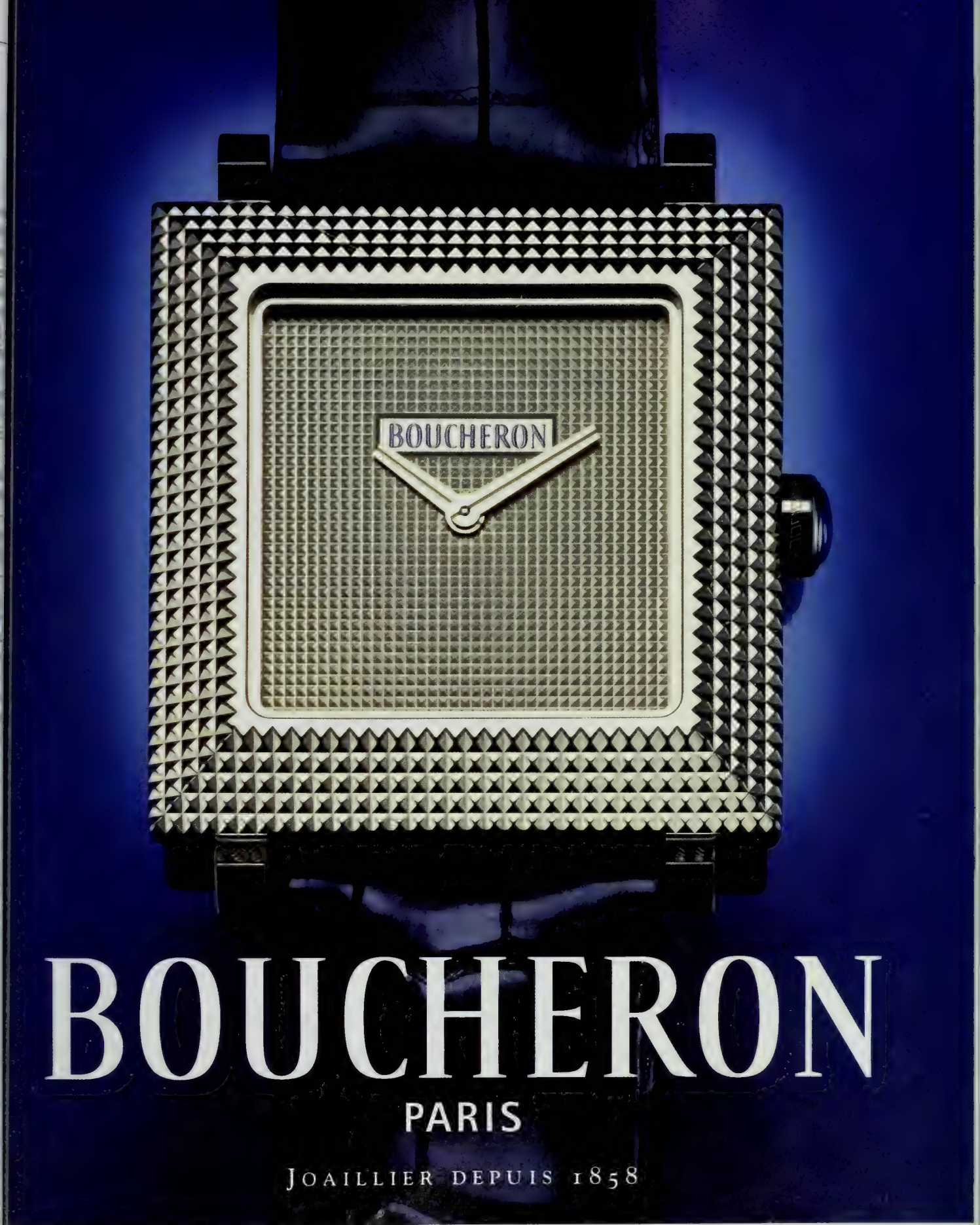
SMALL PRIVATE MUSEUMS—the highly personal creations of individual collectors—have become increasingly frequent antidotes to today's corporate-style megamuseums. These special institutions boast no eye-catching expansions or blockbuster exhibitions to lure visitors. On the contrary, their appeal, like that of their predecessors early in the twentieth century—among them the Frick Collection in New [illegible] Collec-

[illegible] ums have opened in recent years, including the Rubell Family Collection in Miami and the Fondation Beyeler in Basel, Switzerland (see *Architectural Digest*, October 1997). Two more—the Neue Galerie New York in Manhattan [illegible]nd the Pulitzer Foundation [illegible]he Arts in St. Louis—will [illegible]augurated this fall, while a barnlike gallery for art on Long Island has been open by appointment for over a year. Like the industrial spaces that began to serve art in the seventies, private museums offer an alternative to conventional viewing. Both lofts and private museums look to lived-in environments as an ideal: One takes the artist's studio as a model; the other, collectors' houses.

The tradition of public viewing of art in houses goes back a long way. By the sixteenth century collectors throughout Europe readily showed their cabinets of curiosities and *Kunstkammern*, or art rooms, to those sophisticated enough to request the privilege of a visit. The ideals of the Enlightenment eventually made that privilege a right for all to enjoy, in museums such as the Louvre. Although the public embraced the new institutions, artists and critics declared them lifeless because they removed art from the church or palace for which it was made.

In response to almost two centuries of similar criticism, museums in Europe and the United States began, by the late seventies, to throw open their formerly sacrosanct interiors. Intimidating bastions of culture became inviting places of entertainment that exploited commercial marketing methods to compete for attendance. The success of these methods has produced a welcome broadening of museum audiences, but it has also made cultural institutions seem like shopping malls, leaving many art lovers longing for a return to an earlier serenity. Among

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PRIVATE ART MUSEUMS



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LEFT: Emily Pulitzer engaged Japanese architect Tadao Ando to design the Pulitzer Foundation for the Arts in St. Louis, which will display her collection beginning in the fall.

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these are well-heeled collectors who can tailor-make their own museums in accordance with a distinctive vision. They are not trying to supplant existing institutions, which they usually support, but rather to supplement them by diversifying the ways in which art is seen.

Ronald S. Lauder, a New York businessman, philanthropist and chairman of the Museum of Modern Art, and Serge Sabarsky, an art dealer and curator who died in 1996, had such a vision. Friends for nearly thirty years, the two men had roots in Austria and shared a passion for modern German and Austrian art. Their holdings in this field provided the stimulus for a museum in which paintings by Klimt, Schiele, Kandinsky and Kirchner, among others, will be complemented by the furniture of contemporaneous designers such as Josef Hoffmann and Adolf Loos. Facing Eighty-sixth Street at the south corner of Fifth Avenue, the Neue Galerie New York will occupy an impressive five-story brick-and-limestone Beaux Arts mansion completed by Carrère & Hastings in 1914, the same year the firm finished the Frick mansion nearby.

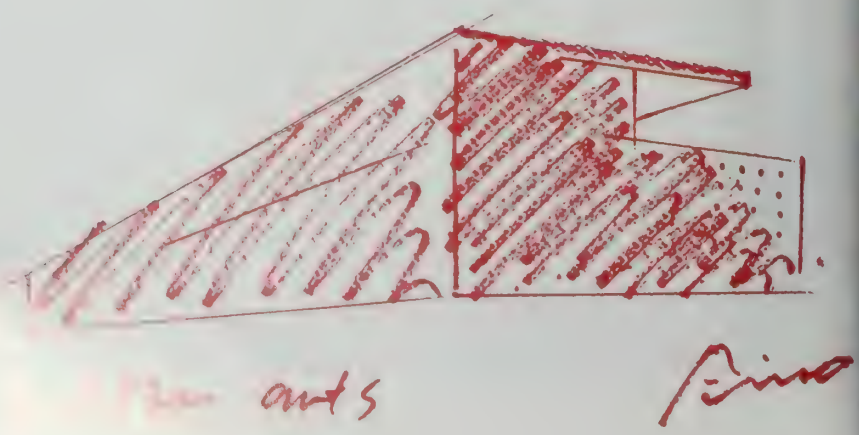
Describing her restoration of the building, architect Annabelle Selldorf says, "There was so much quality present that we wanted to preserve and underline its existing condition." Within the original square hall, the main stair spirals gracefully from the entrance to the second level under a glass dome and skylight. Except for the previously gutted third level, the dark wood paneling and colorful marble mantels, cornices and other details have been retained.

A first-floor bookstore will specialize in titles related to the collections, and the Cafe Sabarsky is modeled after turn-of-the-nineteenth-century Viennese coffeehouses. Just 4,300 square feet of exhibition space will be on the second and third levels, with changing exhibitions on the latter. Wall labels, catalogues and other information will be in German as well as English. "What is wonderful about the project," says Selldorf, "is that its intimate setting al-

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LEFT: Stairs rise between soaring white plaster walls in a computer rendering. A reflecting pool separates the two wings. BELOW: Ando sketched some ideas on a placemat.




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PRIVATE ART MUSEUMS



ERIC BOMAN

RIGHT: Sculptor Serge Spitzer built a barn to house a Long Island resident's contemporary photography and sculpture collection. The limestone piece is by Anish Kapoor.

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lows people to see things a little differently."

If the Neue Galerie resembles the house museum, St. Louis's Pulitzer Foundation for the Arts, designed by Japanese architect Tadao Ando, and a Long Island barn, by the sculptor Serge Spitzer, are more like *Kunstkammern* in their separation of art into spaces of its own. Both incorporate nature in ways that recall the mix of flora and fauna in the collections of their Renaissance predecessors.

Were it not for a small glazed pavilion and its cantilevered roof slab hovering atop one end of the building, the Pulitzer Foundation's almost windowless concrete box might go unnoticed, so discreetly does it fit into the city's developing Grand Center Arts and Entertainment District. Ando's outward reserve nevertheless facilitates dramatic gestures within.

Overlooked by a mezzanine from which a roof garden is also visible, the one-hundred-and-seventy-foot-long main gallery, with the same twenty-two and a half feet for both width and height, is a grandiose space that would be overwhelming but for the insertion of a monumental stairway that leaves only two-thirds of the wall's length for hanging. The gallery is further enhanced by a soft glow from one of the architect's signature light slots at the end of the ceiling and bright daylight

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ERIC BOMAN

LEFT: Mariko Mori's *Empty Dream*, left, and *Blue Towel* and *Patchwork* by Ellen Brooks face Wolfgang Laib's *Rice House*. Ulrich Ruckriem created the monolithic sculpture.

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PRIVATE ART MUSEUMS

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from windows rising about six feet from the floor at one side; these also afford views of the reflecting pool that separates the foundation's two double-level wings. By contrast, two square galleries—one an exquisitely proportioned cube—are closed to the exterior, and a third small gallery is again different in shape and lighting.

Emily Pulitzer, a former museum curator and the widow of the Pulitzer Publishing Company chairman, says of the building, "While it isn't like the home of anyone that I know, it's not institutional." She points out that "public museums couldn't have waste spaces like these, nor do they normally have this kind of interaction between art and architecture and areas that concentrate lots of different experiences at the same time." (Just 6,700 of the building's 25,600 square feet is for exhibition purposes.) Pulitzer will rotate material for display from her own extensive collection, which ranges from Impressionism to the present. To ensure the contemplative quality she wants to achieve, attendance will be limited to fifty visitors an hour, two days a week.

The Long Island barn is the result of a collector's perennial need for more room, having filled a Manhattan apartment and a weekend house with the work of modern masters. Because of their current interest in contemporary sculpture and photography, the collector and his wife decided "to make a simple but classy building that would provide wall space as inexpensively as possible."

Used to manipulating I-beams, steel plates and similar materials for his massive installations and public sculptures, Spitzer, due to local zoning restrictions, created the equivalent of a single-family house made of such standard industrial components. Hidden in a wooded area adjoining the main house, the barn has walls of brown-tinted galvanized-steel panels that harmonize with surrounding trees and neighboring residences. By installing the corrugated panels horizontally instead of in the usual vertical position, Spitzer, with the technical assistance of architect Kate Everts, emphasized length over height.

Without the support system needed for public functions, the barn's spaces are de-

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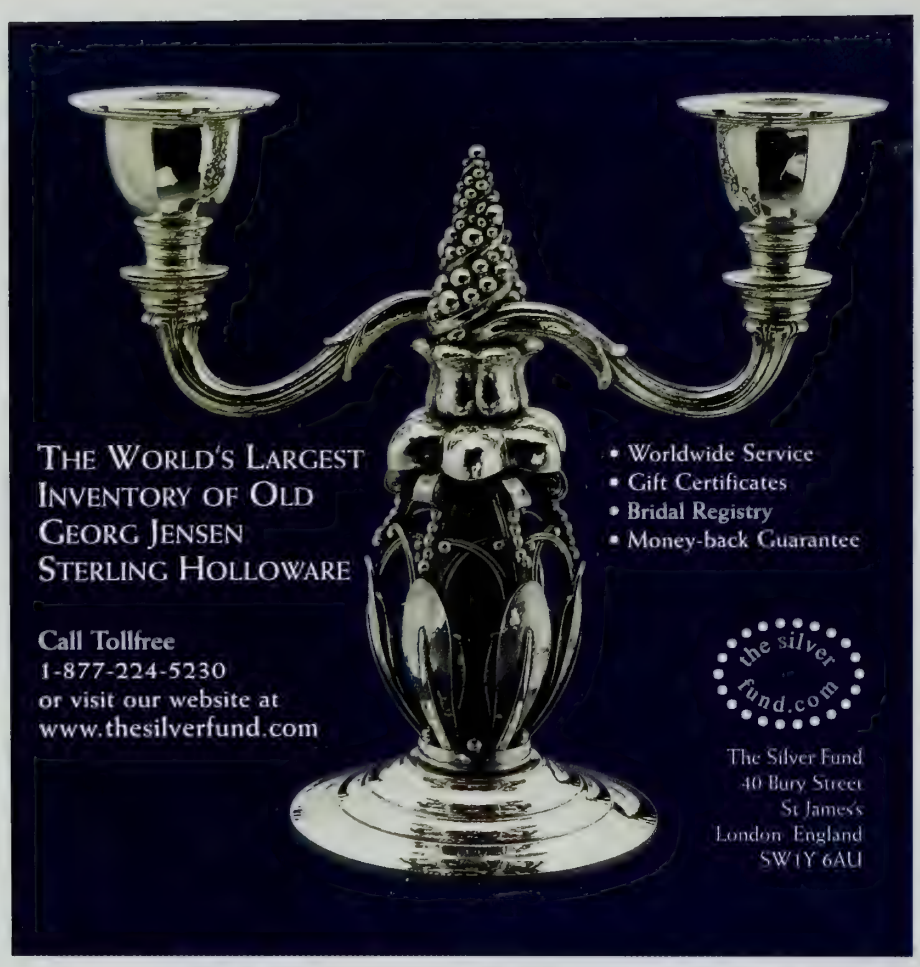
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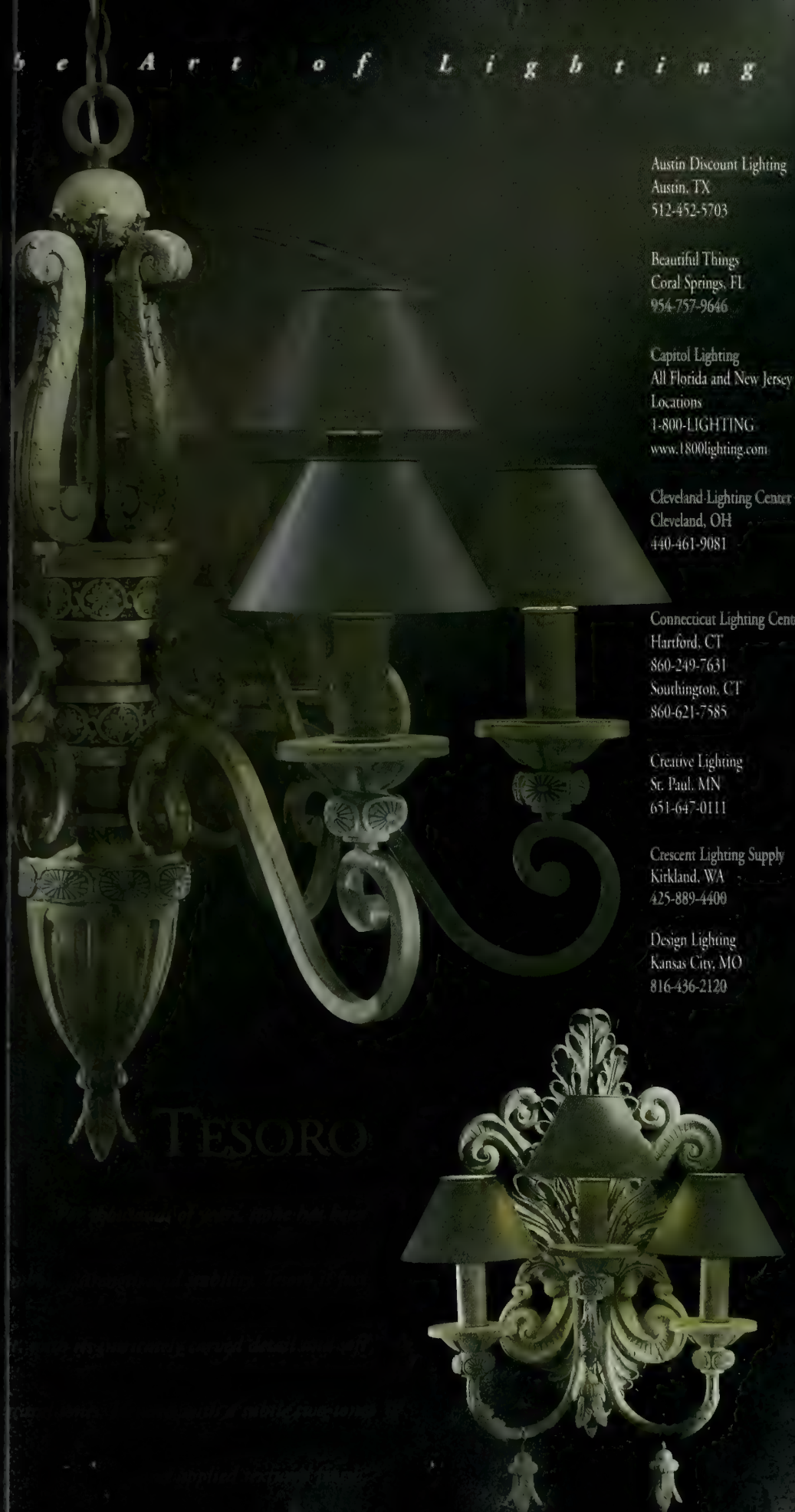
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voted almost entirely to display. In sharp contrast with the seamless perfection of the St. Louis facility, on Long Island systems and structure are deliberately exposed; within approximately the same amount of exhibition space, a different but equally varied viewing experience is offered. The main gallery—sixty-eight feet long and thirty-two feet in both width and height—is bathed in daylight from skylights and from blue-tinted clerestory windows at one side. Below them a galvanized-steel grate catwalk runs the length of the gallery inside and on the exterior as well, allowing views from above. Each of four smaller spaces—two at the upper level—is configured individually.

When asked how the barn differs from a museum, Spitzer answers: "Looking and thinking about art have become rare; there's usually too little time to think. Visitors here are like new guests in your home." Restricted by its residential location, the barn can, for the time being, be visited only with the owners' permission, which is readily granted. Should more access be authorized, "we would limit the number of people," says the husband. "This experience should be the opposite of going to the Louvre or the Met on a busy day."

Renaissance art rooms were often created in barns and, in one case, even in a corn silo. On Long Island, however, Serge Spitzer rejects the "art" qualification, preferring the neutral word *barn*, which neither raises expectations nor confers importance. By the same token, Emily Pulitzer insists on the distinction between small museums—even private ones like the Menil Collection in Houston—and her foundation. With no didactic agenda (probably not even identifying labels), these two facilities aim primarily to delight and surprise, as the first art rooms did. Even with its mission to better acquaint the public with modern German and Austrian art, the Neue Galerie's intimate mix of art and furniture should also offer pleasures more domestic than institutional. □

For information on the Neue Galerie New York, visit www.neuegalerie.org; for the Pulitzer Foundation for the Arts, visit www.pulitzerarts.org; for the Long Island barn, inquire by e-mail at decontext@inch.com.



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ICONS OF AMERICANA

A VERMONT HOUSE DOUBLES AS A FOLK ART RELIQUARY

Text by Steven M. L. Aronson
Photography by Billy Cunningham

THEY MET IN THE VERMONT OF field and forest, not to mention snowcapped mountains—under an achingly blue winter sky, as it happened. Alvin Schlesinger was a widowed New York State Supreme Court justice who was renting in the vicinity of Dorset for the ski season; Annie Hatcher was a divorced industrial designer who had attended Bennington in the sixties and been drawn back to the region. They were married in Manhattan in 1994. "I'd presided over so many high-



profile cases that we had to have police protection at our wedding," says the judge, "and frankly, there were times when I wouldn't let Annie walk on the same side of the street as me." After he stepped down from the bench two years later, the couple judiciously decided to resettle in Dorset. They have been walking on the same side of the street, so to speak, ever since.

"We only looked at one house, and we both felt the same way about it," Annie Schlesinger remarks. The original part of the building dates to about 1773; the rambling re[illegible]on little by little, over the years. As short a time ago as 1940 the place w[illegible] and the house a plain farmhouse far cry from the elegant Dorset [illegible] it is today. The prope[illegible] just two acres, which, he[illegible] long way visually, contiguous as it [illegible] are to the Green Mountains. And all this less than a mile from the center of town. "We can walk to the Dorset Inn for dinner—and often do," she says.



The Schlesingers didn't have to do a thing in the way of structural work. The left front parlor had been converted to use as a master bedroom by the previous owner, and they were happy to go along with that; and the arrangement of the [illegible] was orderly and pleasing as [illegible] the right front parlor was [illegible] room, and behind that, the [illegible] a sitting room and a study or [illegible] of it. "I still had my work

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ABOVE LEFT: The Dorset, Vermont, house of Alvin and Annie Schlesinger is filled with folk art. ABOVE: A favorite painting of Alvin Schlesinger's hangs in the entrance hall.



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ently in Vermont from how they had been in the judge's Manhattan apartment, where there was a sweep—an open gallery-like feeling—to the space and a good part of the collection was visible all at once. Now the Schlesingers, with smaller but more rooms at their disposal, could creatively disperse the pieces. "In New York the palette was very light, since any kind of color would have been distracting, but here in Vermont, I knew, we needed deeper colors for tone," says Annie Schlesinger. "One day I dragged Alvin to an exhibition in the American Wing of the Metropolitan Museum of Art just so I could point out to him how intense the background colors they were using were." In time, or no time, the judge came around—witness the deep tomato red in the dining room, the teal in the entrance hall and parlor and the butter yellow in the master bedroom.

The first thing the couple had done after getting married was buy a bed, and not just any old bed. "We bought the bed from Ed," Annie Schlesinger says. And not just any old Ed—rather, Edwin Hild, an authority on folk art and a Bucks County, Pennsylvania, antiques dealer. "It took me years," he sighs, "to talk an Ohio collector out of it." And no wonder—it's an 1830s folk art farm bed

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cut out for me," Annie Schlesinger recalls, "ripping the flowered wallpaper off, sanding the well-worn floors and stenciling one of the bedrooms."

There was certainly no time to be lost, for the house had to be made ready to accommodate the judge's large extended family that would be coming to live with them. "They *are* all almost alive," says a fre[illegible] speaking of the paintings [illegible] sculptural forms that [illegible] and his late first wife, [illegible] lected and that had soon [illegible] to count as family. The ani[illegible] behind decorating the house, [illegible] was to provide a setting for pie[illegible] in themselves were so arresting they [illegible] fied one not to stop, look at and all but converse with them. To be sure, they would have to be displayed very differ-

ABOVE: A 19th-century portrait of a girl by an itinerant painter is in the parlor. "We find the lack of proper proportion absolutely charming," says Annie Schlesinger.

RIGHT: Two mid-19th-century ventriloquist's dummies and an articulated, carved wood female mannequin from the 1800s stand watch in a cor[illegible] of the parlor.



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continued from page 94

with a grain-painted finish in red and black, whose headboard sports two birds feeding out of a bountiful basket of fruit and flowers. "It was Dorothy Schlesinger who was my inspiration to become a folk dealer, but that bed was my introduction to Annie, and I was pleased and encouraged that she appreciated its naive quality." Hild needn't have worried: Annie Schlesinger for twenty-five years had had a business selling whimsical children's furniture that she designed and hand-painted herself, and as she says, "My own creations were inspired by folk art and therefore very much akin to what I'm living with now."

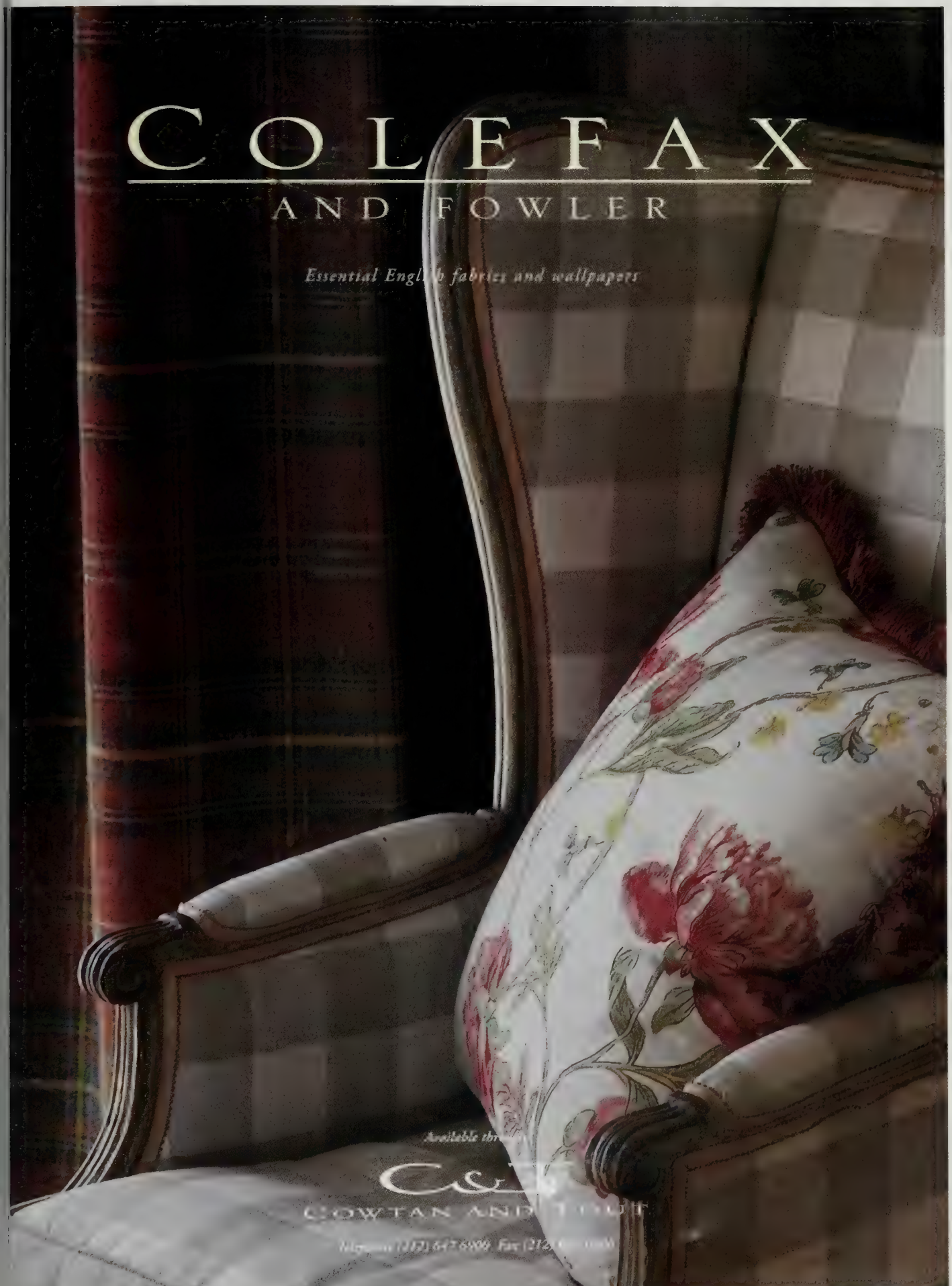
In every room stand artifacts with a singular identity and independent vi[tality]. When the judge says there's a surprise around every corner—"It's like a walk-through happening" is how he puts it—he's telling nothing but the truth, for each object is compelling in its own right, some of them to the point of strangeness. Nineteenth-century carousel figures, carved by craftsmen, have come to a full and happy stop here. A five-foot-tall camel with a wonderful painted surface—saddled, stirruped and stoic—camps out in the study. And in the parlor there's a big self-important-looking rooster, which happens in fact to *be* important: It was made by the most sought-after of carousel carvers, Gustav Dentzel of Philadelphia, and according to the judge, has either a brother

continued on page 100

ABOVE: A collection of Irish and English cow paintings hangs in the dining room. The 19th-century table and chairs were purchased in Bucks County, Pennsylvania.

"With pieces like these, you get a real sense of who made them and their ener[gy]—it fills the house," Annie Schles[inger]. RIGHT: An Un[cle Sam] with a seal.




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of-a-kind piece undoubtedly used as some kind of circus advertisement. The judge's four-year-old grandnephew, Maxim, decided on one of his visits that he would have to give the lion a name "to make it friendly"—and indeed it was only after dubbing it Muffin that he could bring himself to go up to it and even dare to put his hand in its mouth, an aperture that at the time he could just reach. "I never thought of these pieces as being frightening," says Annie Schlesinger, "but suddenly I could see where they could be."

The articulated natural-wood mannequin in the parlor, on the other hand, falls on the delicate side of the spectrum. "She was used for displaying clothes in the mid-1800s, when women were smaller," Annie Schlesinger points out. "When was the last time she had a stitch on?" the judge wonders aloud,

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or a sister in the folk art collection of the Smithsonian Institution.

Forget the Smithsonian—the tarnished-copper weathervane of a fish in the sitting room has actually been to the White House. "I wasn't invited, but President Ford asked to borrow my scrod for a state dinner for the king of Spain or something," the judge says, adding that it went [illegible] an extended visit of a cou[illegible]

The splendid piec[illegible]k art in the form of a fo[illegible] that sits on its haunches [illegible] in the Schlesingers' dining [illegible] a carousel animal but rathe[illegible]

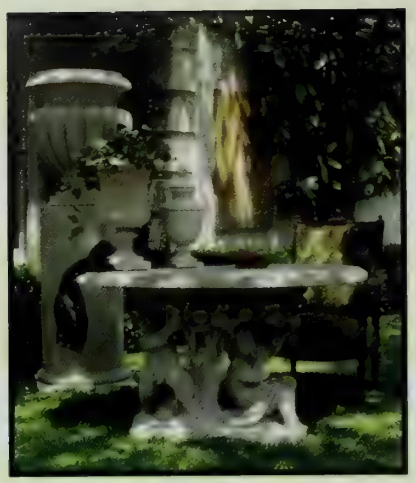
ABOVE RIGHT: Alvin and Annie Schlesinger. ABOVE: A carved Indian landmark rests in the eating area of the kitchen. On either side are 19th-century American flags.

RIGHT: A painted bed from Ohio anchors the bright master bedroom. The key was used as a sign at a locksmith's shop, and the 19th-century bear is from a carousel.




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continued from page 100

adding, "She's so beautifully carved it was a crime to ever put clothes on her! I love her the way she is." So does Edwin Hild, who rhapsodizes: "She has a naive quality that goes to the outer edge of folk expression—there's an appeal to her that would engage the most advanced folk art eye."

The two articulated black figures on her left—one with button shoes and glass eyes, the other with lace shoes and carved eyes—always excite a good deal of attention. They're ventriloquist's dummies, probably part of the repertoire of some performer who roamed the countryside in the mid–nineteenth century. "The toy pieces we have that move and that you can actually play with, people find particularly entrancing—I like to play with them myself," Annie Schlesinger confesses. "I sneak up behind them, and then, without even taking them off their pedestals, I work with them. I can make them smile or turn their heads." Has she ever put on the ventriloquist's hat and made them talk, and if so, what manner of things did she have them mouthing? "Annie just articulates them and leaves it at that," the judge declares.

Posing innocently on a pedestal in the dining room is a three-foot-tall articulated Prohibition doll. Its yellow wig is partially intact, but more to the point, its wooden belly unscrews, and there, in crafty response to the Eighteenth Amendment, a bottle of liquor would invariably have been hidden. "It was used to smuggle booze in from Canada; it would sit quietly in the back of the car and try to get through customs," the judge explains. "My parents did that with me, by the way—I was probably sitting on five bottles of whiskey. We couldn't afford the doll."

For anyone coming in through the side door, the good-size Uncle Sam in the dining room immediately sets the [illegible] this being, in Annie Schlesinger's [illegible] a fun house, a gay house." He's [illegible] flag that at one time must have rotated like a toy, and he also has a seal, though demonstrably not the seal of the Republic. The sleek, torpedo-shaped mammal in front of him, with its [illegible]like flipper, is adeptly balancing a ball emblazoned with a *P*. "That stands for the place where the piece originated—Palisades Amusement Park in New Jersey, which I'm afraid is long gone," the judge says.

The American primitive painting in the entrance hall—of a toddler in a blue dress and a red sashed cap, holding what seems to be a polished McIntosh—is in fact the apple of the judge's eye: It hung in his chambers on Manhattan's Centre Street for many years. "She's a sweet child," he says. "You have to come up close, but there's a half smile." He treasures her for her taciturnity. "She's seen and heard an awful lot, as you can imagine," he half smiles himself, "and she's kept the secrets."

The judge's very first folk art purchases repose in the parlor—two cow pictures painted in the eighteenth-century English and Irish countrysides. Today the Schlesinger house is host to a herd of eight, there being six more at large in the dining room. "I find all animals wonderful, amusing, but cows are particularly appealing," he reflects. Edwin Hild adds: "Dorothy had wanted only the sculpture on display, so in their New York apartment the cow paintings were banished to a small bathroom, where they hung two deep. It was an interesting place to enjoy them, but now they have a new lease on life—where Annie has hung them, you can stand back and really appreciate them and compare them one to another."

With all this bounty, bovine and otherwise, on the premises, one cannot resist asking the stock question—to see what it sparks: If the house were on fire, what would you grab first? "That's easy—they're all so heavy we can't move any of them," Annie Schlesinger laughs. The judge interjects, "I'd grab my wife! Seriously, though, I'd run for my little baby that I had in my chambers, and I'd run for the girl with no clothes on that doesn't weigh too much, and I could get them both out." As Edwin Hild nicely sums up, "It's refreshing to see all the pieces in their new environment: alive and well and being enjoyed by Annie, whose own ebullience seems to bubble over onto them, and by Alvin with renewed enthusiasm." □

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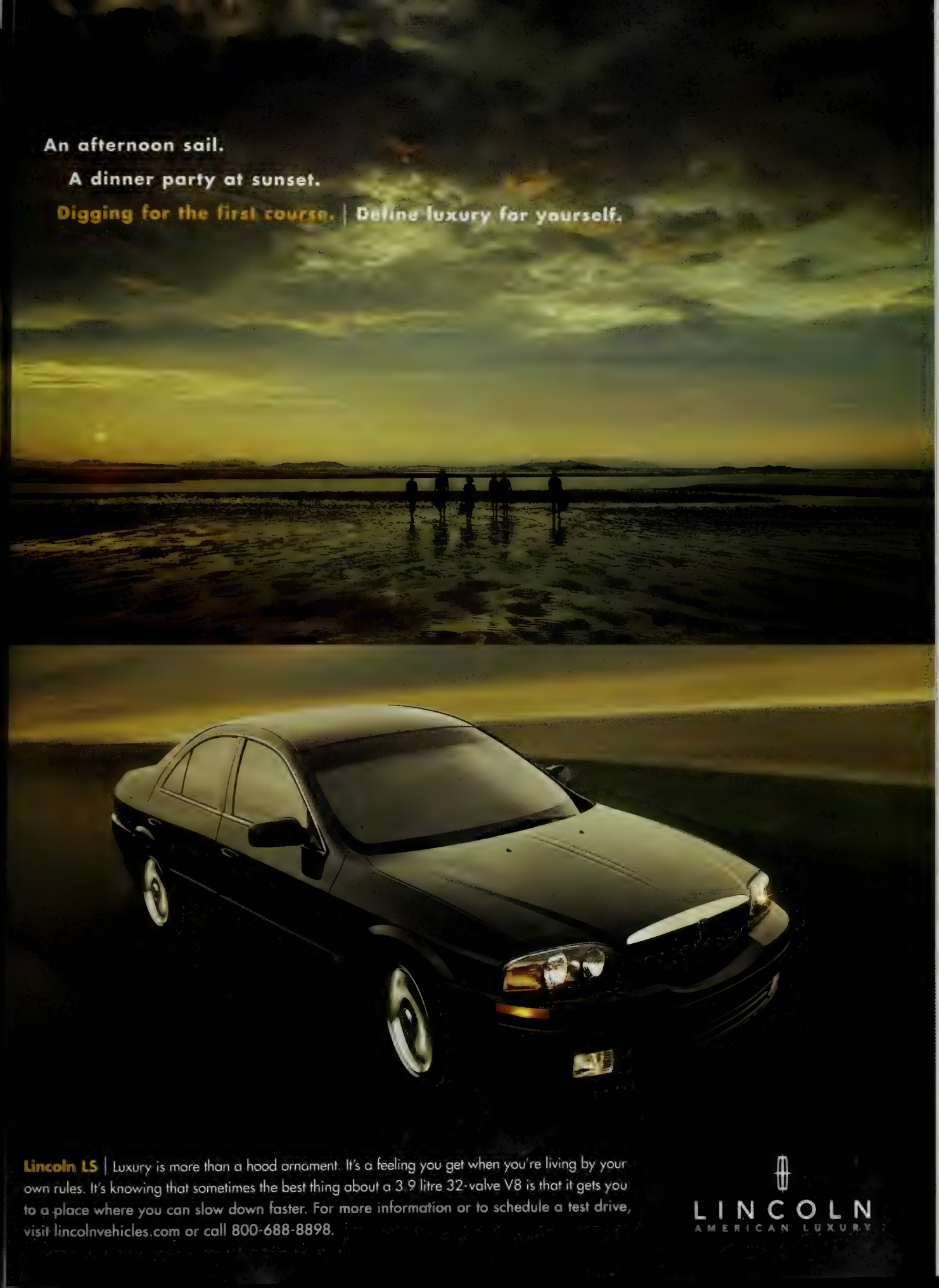
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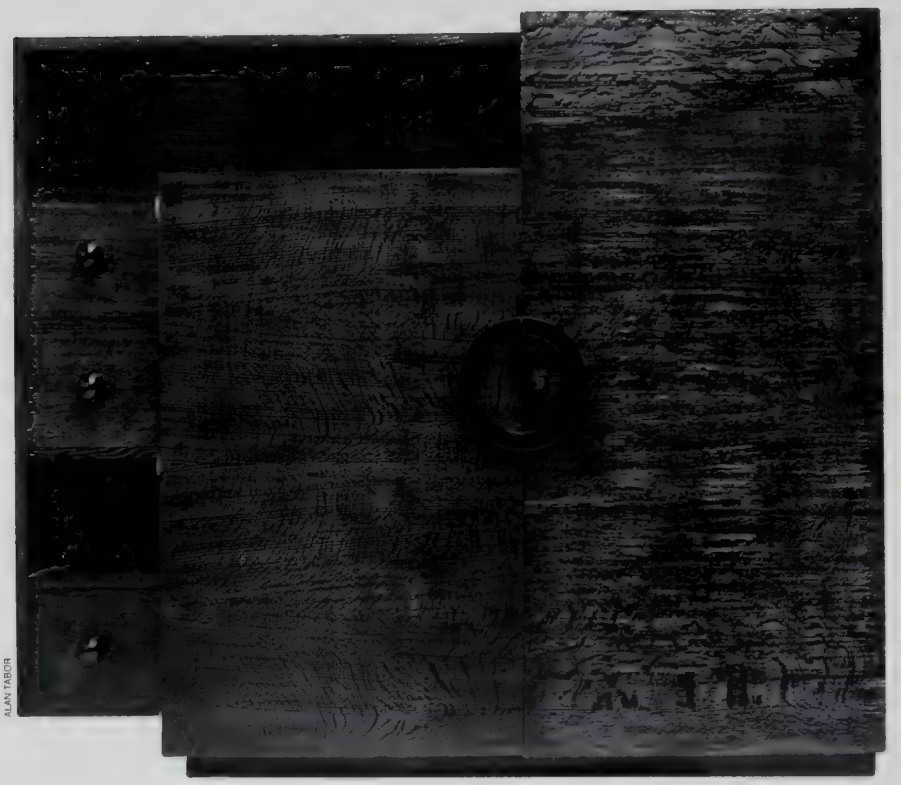
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ANDRE SORNAY



ALAN TABOR

LEFT: *Armoire*, 1940s. Ebonized and cerused oak; 63" x 72". A large armoire's configuration was determined by the storage spaces. A missing drawer provides a display niche.

BELOW: *Embroidery Table*, 1940s. *Clouté* work and mahogany; 26" x 32". The round shape of a table is offset by the hexagon in the center, which flips open to reveal a well.



FELDMAN

continued from page 106

Sornay was born in Lyons in 1902, into a family that produced superior-quality *meubles de style*—reproductions of eighteenth- and nineteenth-century furnishings—for the local elite. At the age of sixteen he entered the decorative-arts department of the city's Ecole des Beaux-Arts, revealing exceptional talents for both design and line drawing. With these skills, Sornay hoped to devote himself to the illustration of fine books. Those plans changed the following year, when his father died and he left school to assume the stewardship of the family business. Three years shy of twenty, Sornay began to push the firm's style away from traditional designs and in the direction of Art Déco.

It was a change he found insufficiently radical. Sornay was strongly influenced by friendships with avant-garde figures such as designer and art critic Francis Jourdain, a member of the Union des Artistes Modernes, and architect Tony Garnier, who cautioned his fellow Lyonnais never to make furniture "that looks like violins."

Garnier needn't have worried. With his brother-in-law installed as the firm's administrator, Sornay was free to spend his days in his Villeurbanne factory, fine-tuning his interest in technology and design. His ambition was to create pieces that evolved from the demands of use, with the aesthetics inseparable from the techniques used to realize them.

continued on page 110

RIGHT: *Pair of Smoking Tables*, 1930s. Rose[illegible]. "The [illegible] Cubist [illegible] of Sorn[illegible] commiss[illegible] dealer Cha[illegible]



THE SORNAY MARKET

The recent death of André Sornay is only one of the reasons his work has escalated in both popularity and cost. Benoist F. Drut, of Manhattan's Maison Gerard, explains that the publication of Thierry Roche's book, *Les Arts Decoratifs à Lyons 1910–1950* (Beau Fix, 1999), has encouraged an appreciation of the city's artists and craftsmen. Anticipating the growing interest in Sornay's work, a London dealer recently paid $36,500 for a dining table and chairs—making them the most expensive Sornay pieces ever sold at auction.


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ANDRE SORNAY



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LEFT: *Secretaire*, 1930s. Stained fruitwood; 45" x 108". The *clouté* work, created with nailheads similar in color to the wood, subtly counterpoints the veneered panels.

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"Most modern furniture is a reinterpretation of the past," Charles Fuller explains. "Ruhlmann, Leleu, Dominique—they were all dealing with clients who had important collections of antique furniture. As modern as their pieces were, they still had to fit in. Sornay didn't work that way. He just made a sudden, complete break with the past."

Sornay's interests in production and aesthetics culminated in *cloutage*, his signature design element, which arose from the invention of an unusual manufacturing technique. Sornay was compelled to find a way, as he put it, "to create works of art at moderate prices." In 1932 he had patented a process for making *panneau de meubles*, or furniture panels. Sornay took richly grained veneered wood panels and attached them to either side of a wood framework with flat points of brass resembling the heads of nails. These panels delivered the strength and stability of solid wood at lower material and production costs, with no aesthetic loss. The exposed brass heads provided a decorative accent and inspired Sornay to develop *cloutage* (*cloutage* is taken from *clou*, the French word for nail). Initially, *clouté* patterns were dictated by the practical construction of each piece. But he soon found this approach limiting, and eventually, he used *cloutage* in a purely ornamental manner. And, as the *cloutage* technique was patented, any furnishing that has it is instantly recognizable as a Sornay.

Although Sornay endeavored to produce affordable, artistic furniture, he wasn't interested in manufacturing crowd-pleasing collections but in making unique pieces and installations. As French apartments grew smaller, the need arose for multifunctional spaces outfitted as efficiently, and handsomely, as staterooms. Sornay, who delighted in his talent for crafting structural puzzles,

continued on page 112



...tail ...ble, ...hogany, 21" ...ay trar... ...ed a traditi... ...cktail table by different venee... create geome... ...terns on the ...



FEUCIANO

RIGHT: *Floor Lamp*, 1940s. Mahogany and nickeled bronze; 79" x 22". The *clouté* work around the nickeled post echoes the rounded triangular shape of the mahogany base.

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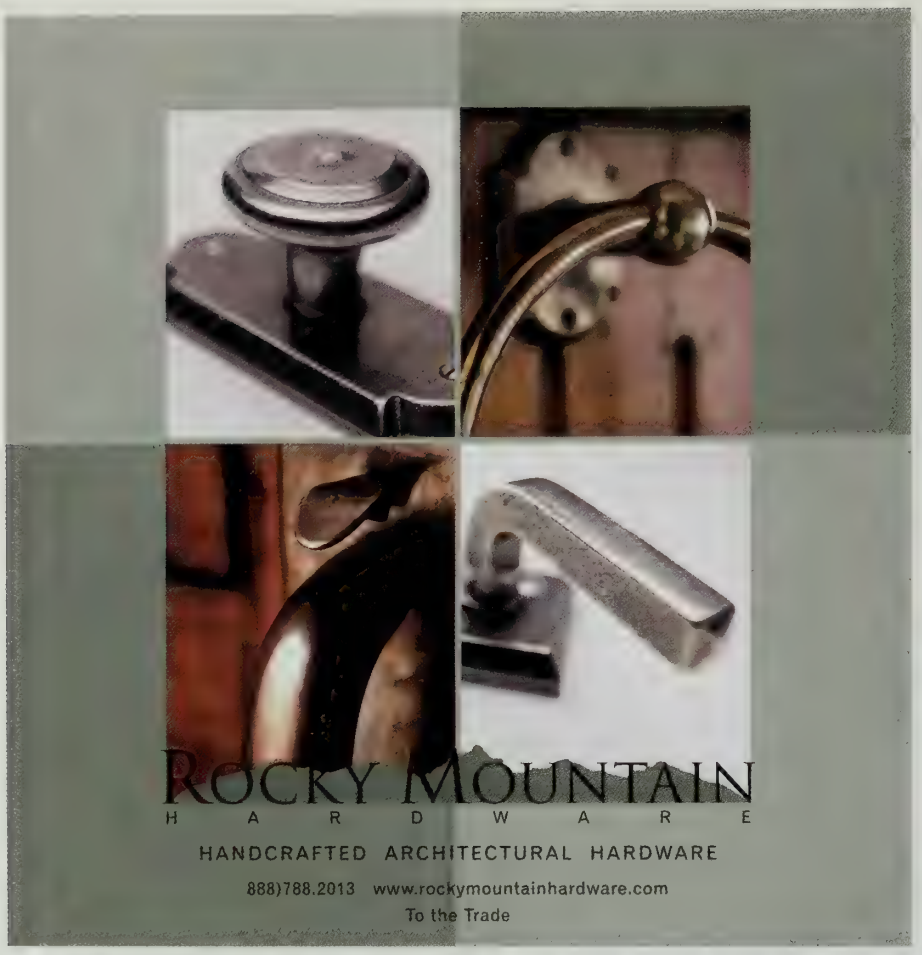
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ANDRE SORNAY

continued from page 110



ALAN TABOR

***Cloutage Panel*, 1940s. Mahogany and metal; 13" x 11". A sailboat scene, created with a variety of metals, is believed to be the only decorative piece that Sornay ever made.**

responded by becoming one of the first to design furniture "en kit" for his clients: complete interiors for specific spaces, often conceived in collaboration with architects. But it was as a creator of multiuse furniture that Sornay was at his most avant-garde. He designed a console with shelves that pivoted to form a dining table, a desk that ended in a bookcase that enclosed a sofa and a vitrine that opened to expose a bar.

By the end of the 1930s Sornay was a major figure in the field of decorative arts. But he had become frustrated with the conformity of his Art Déco peers and resentful of the critical snubs he had been receiving, and he stopped exhibiting his work. The war years were lean, and a fire destroyed his factory in 1945. In the early 1950s Sornay relinquished the business to his children and, while continuing as an adviser, withdrew from active trade.

Why, given the work's unique appeal, did it take so long to attract major interest? Sornay himself may have been partly responsible. As befit his independence, he seldom advertised, joined no societies and rebuffed all journalists. "As a Sornay dealer, I've always hoped that the public would come to appreciate his work. That's finally beginning to happen," says Fuller. So it has. Half a century after he retired and half a year after his death, André Sornay has arrived. □


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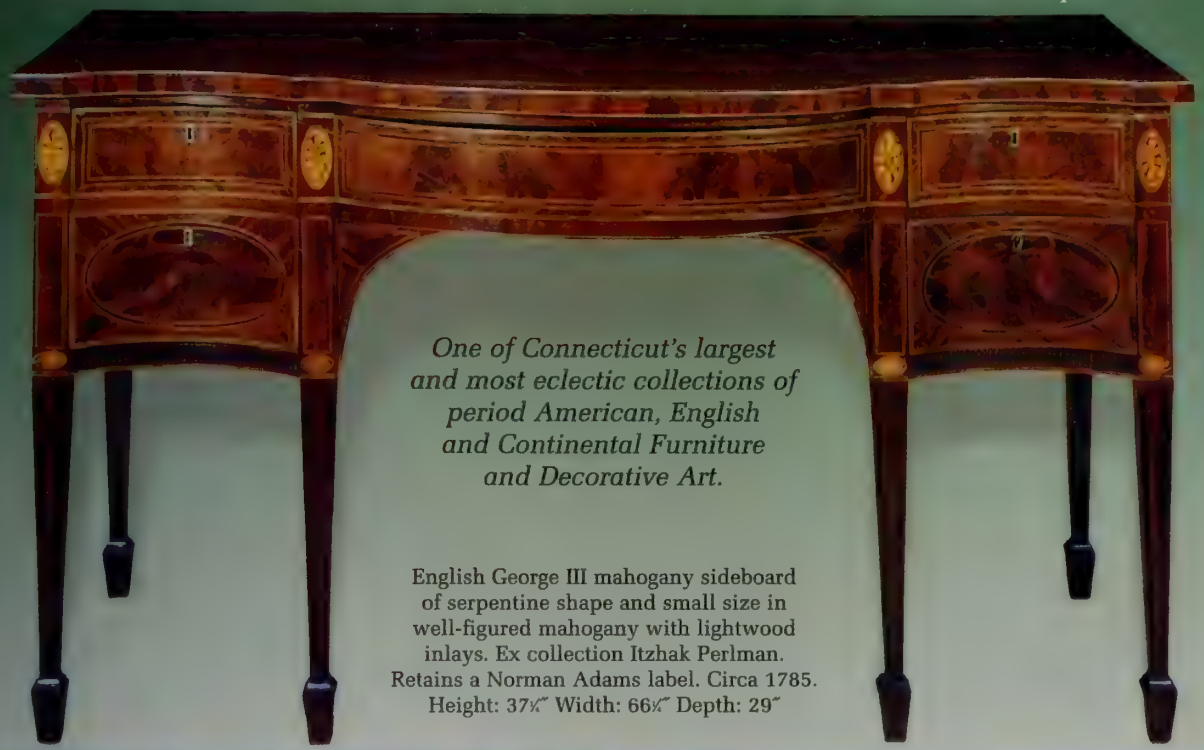
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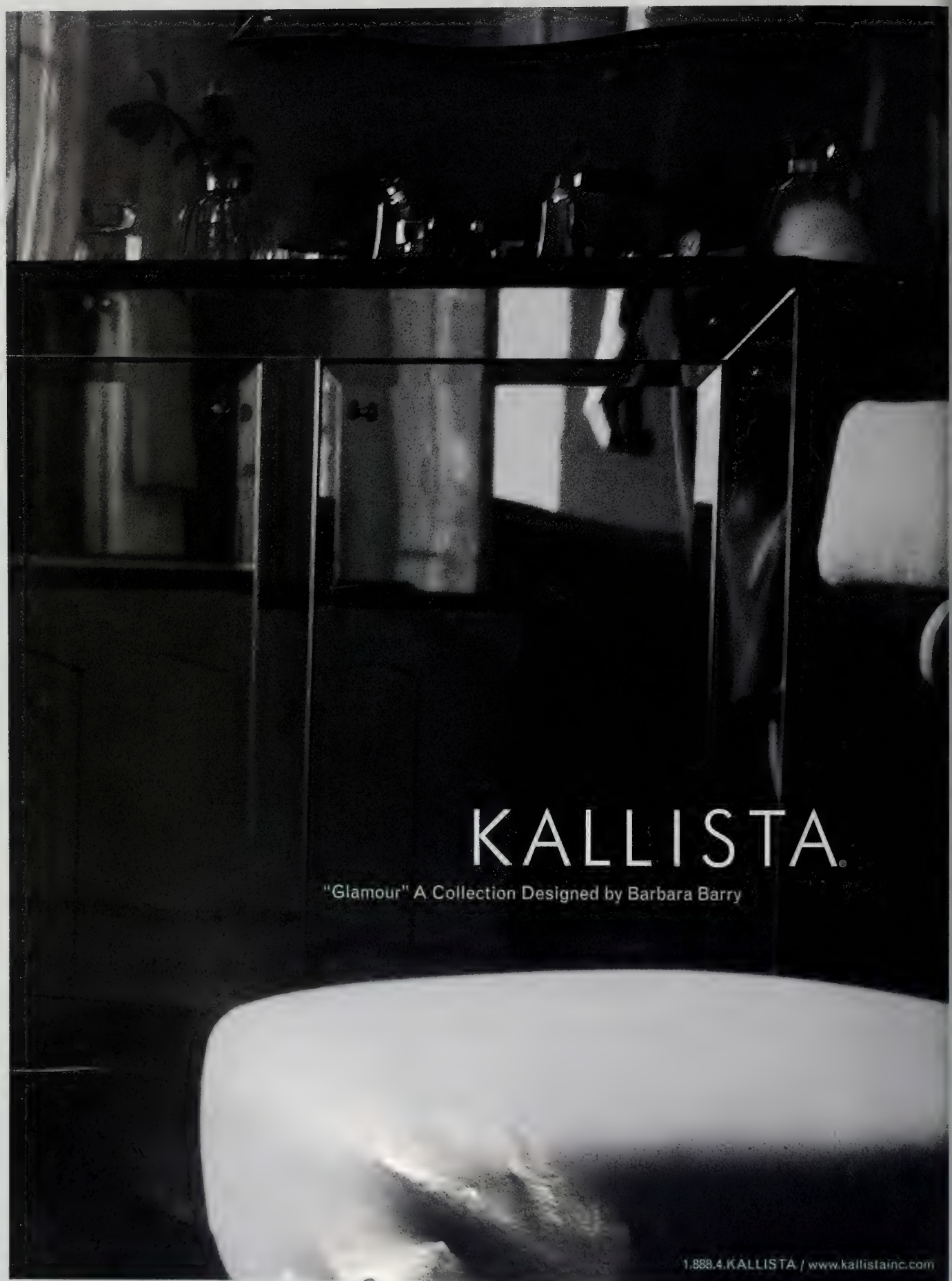






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RURAL ECHOES IN MALIBU

A HILLTOP RESIDENCE RECALLS A QUEBEC BARN

Text by Michael Webb/Photography by Erhard Pfeiffer



In Malibu, architect Richard Landry reinterpreted the barns of his native Quebec in creating a house for himself and his partner. RIGHT: Landry near the garage.

BELOW: Split-face concrete blocks, rough-sawn wood and a standing-seam metal roof define the rear elevation. Sheathed in sheet metal, the "silos" contain the baths.

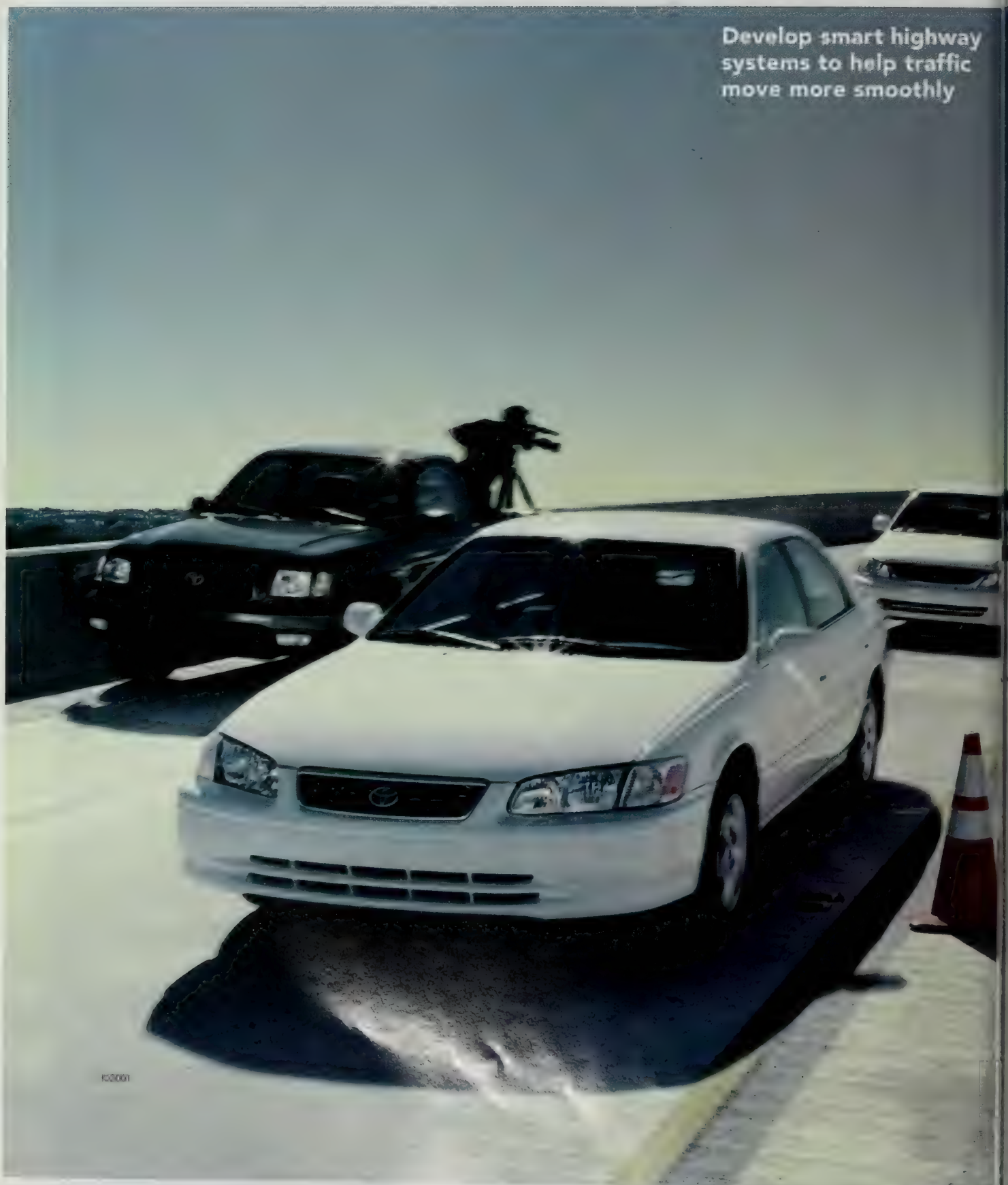


GROWING UP IN RURAL QUEBEC, Richard Landry spent the summers playing in an old timber barn on a neighboring farm when he wasn't helping out in his father's carpentry workshop. Cows walked through the yard, and his world was so remote from the rest of North America that he spoke nothing but French until he left home at twenty to study in Montreal. Those memories were put away during his years at architecture school, where modernism reigned; and the rapid expansion of his Los Angeles–based architectural practice, designing residences around the world, has left him little time to dream. But now Landry has made time to build a house for himself and his partner in the Malibu hills, and the result is infused with the timeless spirit of the Canadian countryside.

The saxophonist Kenny G, for whom Landry designed an English manor house in Seattle (see *Architectural Digest*, August 1997), showed them a site he owned, but its location deep in a canyon meant that construction could be prohibitively expensive. On the drive back to the coast highway, they saw another plot for sale and made an offer. A steep grassy incline of eleven acres, bordered by a canyon and state parkland, with access to riding trails and a view of the ocean, it seemed ideal in every way but one: The California Coastal Commission had ruled that it was subject to flooding. "They told us we couldn't build there, even though the ground dropped away on every side," remem-

continued on page 120

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RURAL ECHOES IN MALIBU



continued from page 117

bers Landry. "But as soon as they came to inspect the site, they realized their maps were inaccurately drawn and waived their objections." He secured approval for a 4,600-square-foot masonry house with a standing-seam metal roof, "silos" to house the baths at either side and [illegible] of Douglas fir to shade expansive south-facing windows. Old wood and handcrafted elements would line [illegible]

Revisiting [illegible] dry discovered [illegible] he had once [illegible] placed by fire-resi[illegible] were easier to mai[illegible] practicality outweighed [illegible] they were eager to give aw[illegible] timbers in order to clear the g[illegible] new construction. Landry, his p[illegible] and his brother located five dec[illegible] structures, and they selected two tha[illegible] had never been painted and had weathered to a silvery gray. "We measured and numbered every beam, bracket and length of siding and had them trucked to L.A.," Landry recalls. "We had to decide how to use each piece. I could have ordered more, but I wanted to use the old timber with restraint, not make a literal re-creation of a barn."

In contrast with new houses that dominate hilltops and appear sadly out of place, Landry's is rooted in the land and seems likely to age gracefully. The

continued on page 124



ABOVE: The double-height great room features stained-concrete floors and trusses and posts from old Canadian barns. A Jules Dupré landscape highlights the dining area.

LEFT: In the living area, Landry faced the fireplace with rolled-steel sheets and left the ductwork visible. "In barns everything is exposed—we stayed true to that," he says.

Wonders Never Cease.



To the trade. Photo: Paul Robinson

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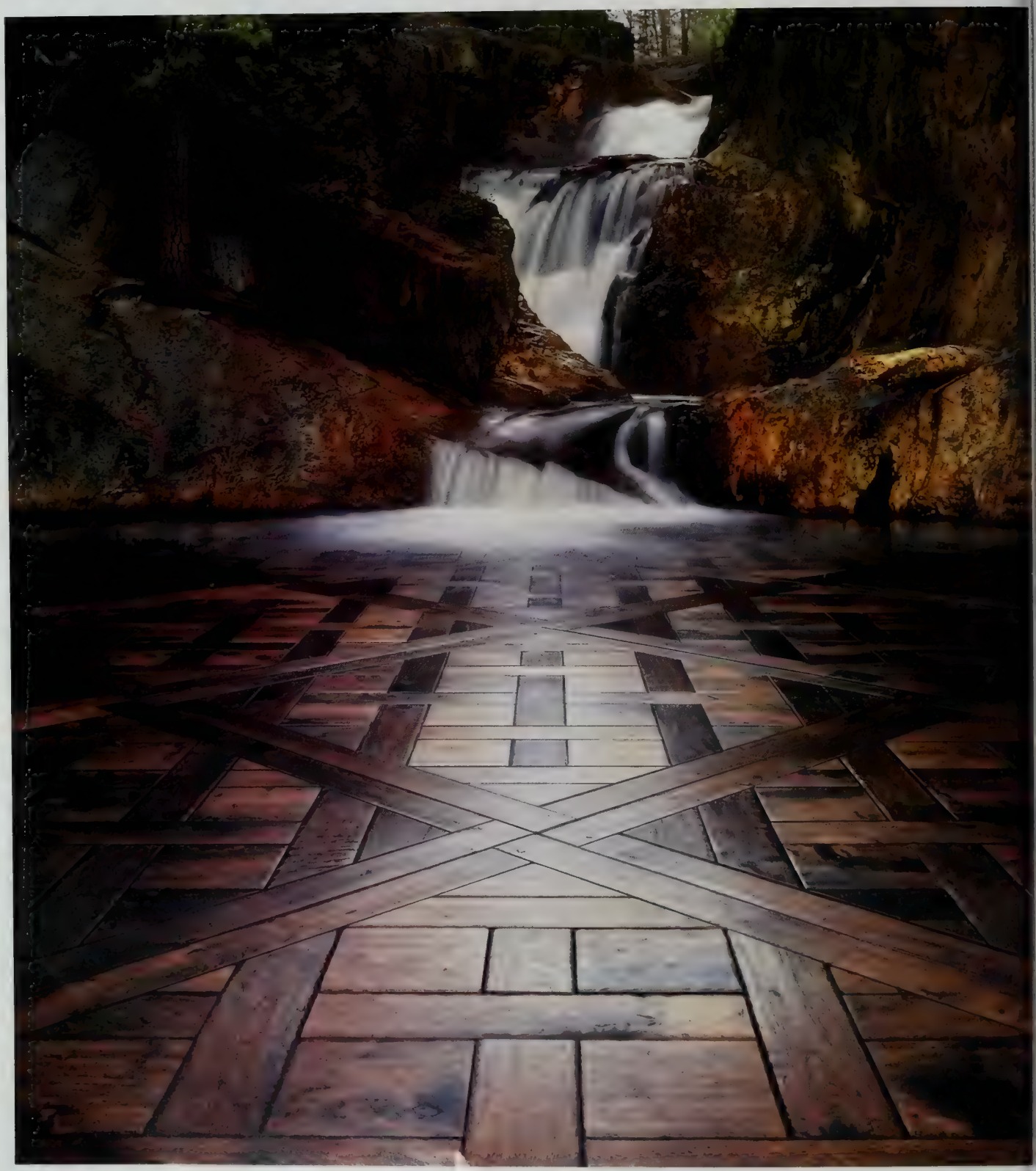
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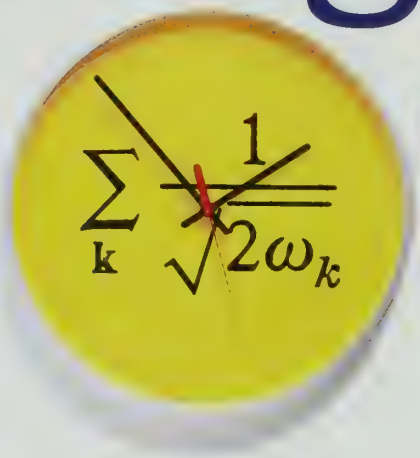
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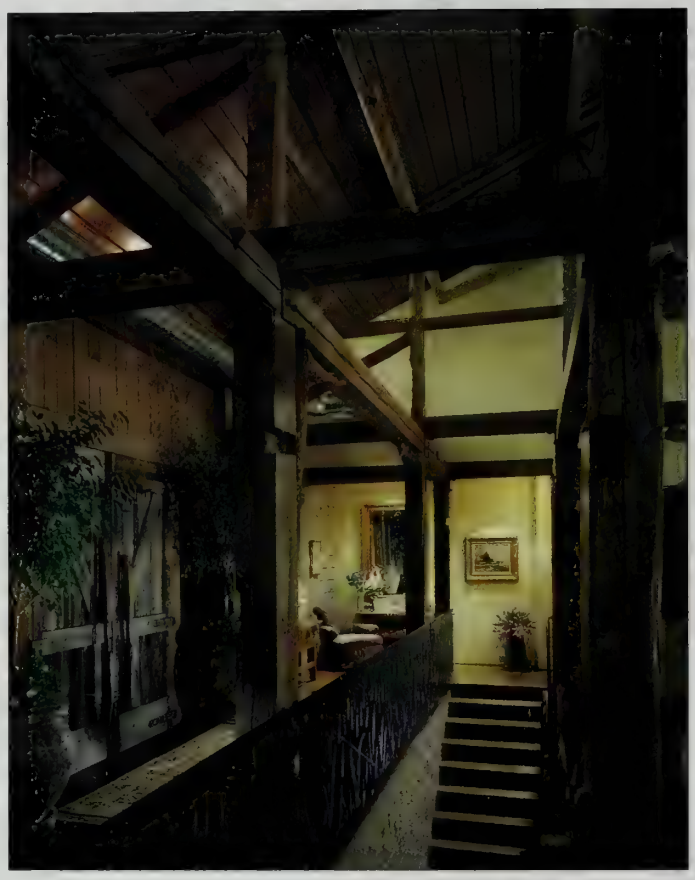
continued from page 120

entire property is full of references to the traditional forms of farm buildings—from what appears to be a water tank of corrugated aluminum but is actually the pool to a garage whose opening serves as a formal entrance to the forecourt and was inspired by a double crib barn. The loose timbers that carry the driveway over a stream rattle beneath a car's wheels in the same way as do the covered bridges of the Northeast. These features, and the stable for the owners' horses, build expectations that the house fulfills.

"When I design for others, I try not to impose my ideas, but here we wanted to have fun and not worry about resale value," explains Landry. The gambrel roof, with its lantern and cupolas and the canopies over the front and rear porches, and the two "silos," with their sheet-metal skin, were inspired by the rural vernacular. The house steps down the slope, and its rooms flank a lofty space that contains the living areas. This great room is treated as an interior court, overlooked by a gallery that links the wings and by openings to the study and the master bedroom. Old hand-hewn beams support the pitched vault, and the pergola, visible through the glass doors, appears to be an organic extension of the interior.

There was no compromise on quality. Load-bearing walls, which are mostly solid to the north and open to the south, are composed of split-face concrete blocks. Poured with two complementary colors, they have the texture and subtle tonalities of stone, outside and in. Four varied hues were mixed into a stain for the concrete floor, and the brownish finish echoes the pecan boards upstairs. The drywall was rubbed with beeswax, giving it a parchment tone, and the raw fir beams outside were washed with gray to anticipate weathering. As a result, the house has a glow

continued on page 126



LEFT: The entrance opens to the upper gallery, which looks over the great room and out to the ocean. The doors are made of old siding. Landry designed the railing.





LEFT: The house sits on 11 acres at the edge of a canyon. ABOVE: The pool, which has a corrugated-aluminum shell, recalls an old water tank. Redwood decking is nearby.

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RURAL ECHOES IN MALIBU

continued from page 124

that is usually attained only with age, and yet, since none of the surfaces were painted, maintenance should be limited to renewing the sealants.

The Canadian barn is a constant presence throughout the house. Dilapidated posts at the foot of the stairs have the impact of sculpture. Siding finds new uses as doors that conceal the stereo equipment and pantry, as shutters suspended from rusted-steel tracks and as massive entrance doors mounted on hammered-metal hinges and pins

Landry's house is rooted in the land and seems likely to age gracefully.

that Landry designed. Horse yokes serve as door pulls. The spirit of place is evoked in the steel picket fence that forms a balustrade and in the steel plate that has been turned into a cutout frieze of cattails—which flourish in the marshes of Quebec—at the edge of the gallery. The architect sketched the design on a roll of paper and scanned it to produce a computer disk that guided the plasma beam as it cut the steel.

Serendipity was also a factor in the design. Searching for rare patterns of marble in small stone yards, Landry spotted a hunk of greenish granite, the discarded remnant of an order placed by the Getty Center for its gardens. The supplier was happy to give it away, and the architect had its top hollowed out as a washbasin for one of the baths.

In designing a house that is a collage of old and new, it's important to know when to stop. Landry has layered the spaces to achieve a sense of intimacy without clutter, and he has woven together colors and patterns with skill and subtlety. Simplicity and exuberance are harmoniously balanced, and the eye is drawn out to the natural beauty of hills and ocean. Above all, the architect has fulfilled his dream of creating a retreat that taps his emotions. "For me, it goes beyond a house," he says. "It brings back memories of childhood and touches my senses and soul." □



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THE WIRELESS WORLD

NEW CAPABILITIES FOR THE MOBILE TELEPHONE

By Nicholas von Hoffman

In June 1897 Guglielmo Marconi succeeded in establishing radiotelegraphic communication between himself in La Spezia, Italy, and an Italian warship some twelve miles away. Four years later Marconi astonished the world when he transmitted a message from Cornwall across the Atlantic Ocean to St. John's, Newfoundland. Interactive



ILLUSTRATIONS BY JOHN KRICFALUSI

wireless communication had arrived just as the nineteenth century was bowing out and everything was new again.

In due course radiotelegraphy was followed by voice radio and television, but as these forms of communication became common, the amazingness of wireless technology faded. It was taken for granted, and the word *wireless* itself, far from sounding up-to-date, seemed old-fashioned. When you said "wireless," you conjured up a drawing of the communications officer on the *Titanic*, a man in a dark uniform, frantically clicking a Morse telegraph key while outside the porthole a gigantic iceberg loomed.

Then presto! [illegible] it was new and ed[illegible] mobile phones a[illegible] Electroland is abu[illegible] projects, projections a[illegible] petals having fallen off [illegible] rose—presuming it was a [illegible] center of enthusiasm was ne[illegible] Electrolites, and by a proces[illegible] chological, commercial and techn[illegible] chemy, wireless became the next big thing.

The aspect of wireless that is getting the most attention is incorporating new features into the mobile telephone. Be prepared for "hands-free devices that you don't put up to your ear and that have color screens that allow you to do video conferencing, streaming video, that sort of thing," says Denise Crew, spokesperson for Nokia, the Finnish electronics firm whose telephones have achieved global reach. "You will actually be able to take a digital photo with your phone and send it to your wife or husband and say, 'Enjoying the time here in Paris. Look how sunny it is, ha ha,' when it's snowing in Maine." Whatever this phone of the future may do for consumer electronics, it may not be an unalloyed boon to domestic relations, and this electronic version of the Swiss Army knife may have other drawbacks. "Combining too many features doesn't always resolve a problem," says Dan Williams, Motorola's director for strategic design. "You know, a fork is good and a spoon is good, but when you put them together, you get a spork."

Yet everybody in the relevant industries is dreaming the same wireless dream. Williams has the same heady ambitions for wireless mobile telephones as his competitors at Nokia. "The mobile phone, basically a voice-centric device, was first used to provide people with the ability to talk to one another. Then," he continues, "as things began to evolve, the wireless phone was seen more as a network connection for a host of other possibilities, which now center on instant messaging or e-mail, but in some parts of the world you can already send images as well as video clips. We're seeing more and more uses for delivering [illegible]ontent, delivering information, deliv[illegible] things to people that normally [illegible] had to go to a desktop."

[illegible]stry imagines it, wireless [illegible] with the flexibility to [illegible]g anywhere. Neither [illegible] be place-specific. [illegible]night do today," [illegible] be able to do while you're hiking through the woods, because you're not tethered to a place or an office. This is what we're doing here at Motorola." Wireless is limitless for Williams: "Motorola's a global company with multiple offices. How does it improve itself? How do other companies in different parts of the world improve themselves?" The answer to his ebullient question is girding the nation and the globe with utilities available to anyone with a small, wireless whatsit in backpack, attaché case or pocket.

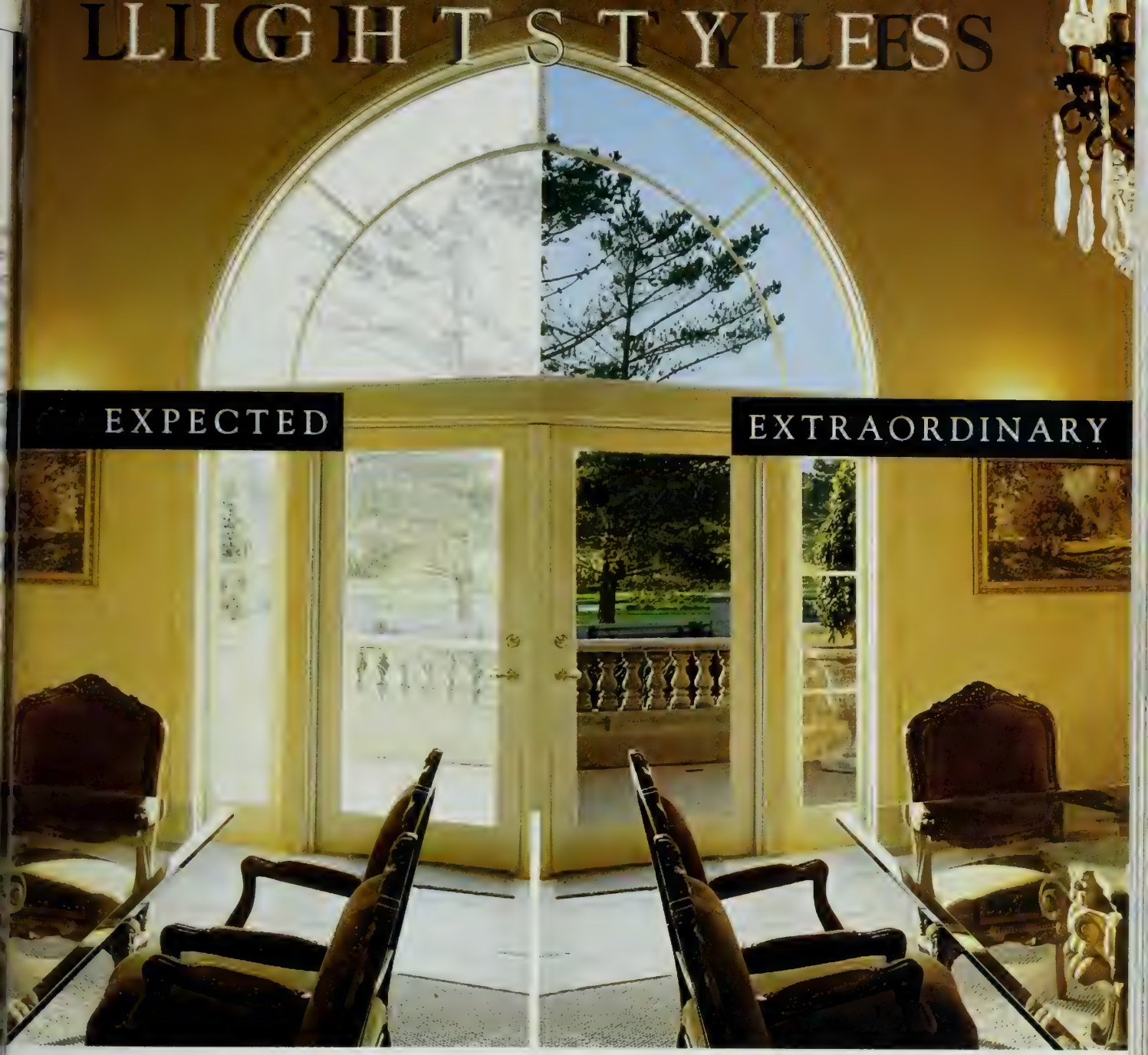
But these wonderful wireless things-to-come may come a cropper. Not so long ago a Motorola-backed company called Iridium made the exciting announcement that it was going to build a portable telephone system that would operate anywhere on the planet. The billions of dollars obtained from hopped-up investors was used to put up no fewer than sixty-six satellites, which



whirled around the earth at seventeen thousand miles an hour, losing money and relaying telephone calls from its subscribers, of whom, as things turned out, precious few were willing and able to buy the $3,000 telephone sets, each of which weighed a pound.

The company, which now languishes in bankruptcy, was overtaken by the tiny cellular phones millions of us carry around. Iridium was the first in the field—those who followed learned from the defunct company's mistakes. The

continued on page 130



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THE WIRELESS WORLD

continued from page 128

moral of the tale is an old one in Electroland—to wit, first is often not best, for either the customer or the provider. These are miraculously complicated systems that more often than not don't work satisfactorily the first time around.

The list of possible applications for wireless technologies being dangled before our eyes is very long. The most frequently touted, however, is putting the Internet on your mobile phone. All the companies competing for your wireless dollars offer some kind of Internet service plus e-mail. Each has its own wrinkles. Microsoft's MSN mobile Internet-access system enables its users to receive their daily horoscopes and learn the winners of their state lotteries, as well as retrieve ordinary stock market information.

The Internet on your handheld is a far cry from the Internet on your desktop machine. The handheld is slower, and it's all text, with no pictures and no sound and none of the other fun stuff. All or at least part of the fun stuff is to come. But when? When the companies in the business finish spending the money necessary to bring broadband—that is, high-capacity, high-speed transmission—to that little electronic feller sleeping in your purse. How much money? "Without giving specific numbers, we'll just say billions. It's a significant investment," says Ritch Blasi, spokesperson for AT&T's wireless operations.

Blasi's company is not your father's AT&T. It has had to do the unthinkable—cut its dividend—as the company, founded in the nineteenth century, flops and flounders through the electronic twenty-first century. Part of its flopping is spending additional billions on laying fiber-optic cable for its cable-TV and [illegible] phone operations. AT&T is [illegible] company digging up streets [illegible] Fiber optics are being [illegible] the inconvenienced [illegible] irritated can testify.

[illegible] all of that cable is laid, TV watchers and Internet users will be offered the fastest, most vivid and most versatile Internet, movie and television, game and phone service imaginable. No mobile service, no matter how broadband, with its itty-bitty screens and its teeny-weeny keyboards, will compare.



Thus, though wireless is capable of providing us with a handheld device that can serve as your office-in-your-pocket or your home-entertainment-center-in-your-purse, in the realm of practical use, the wireless mobile's future may always be that of a secondary device.

Which is not to say that wireless doesn't have a big future. There is, for example, m-commerce. "M-commerce, or mobile commerce, is becoming more and more prevalent, though it's not huge—it hasn't exploded like e-commerce," says Blasi. "M-commerce is basically shopping with your phone or shopping with your personal digital assistant. It's taking the electronic commerce away from the desktop and putting it onto your phone. I can go online: I can not only view my stocks, I can make trades. I can go to Barnes and Noble and buy books. And I can do that while I'm walking down the street here in New York."

There is a "Look, Ma, no hands!" quality to some of these descriptions.

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As the industry imagines it, wireless will provide us with the flexibility to do almost anything anywhere.

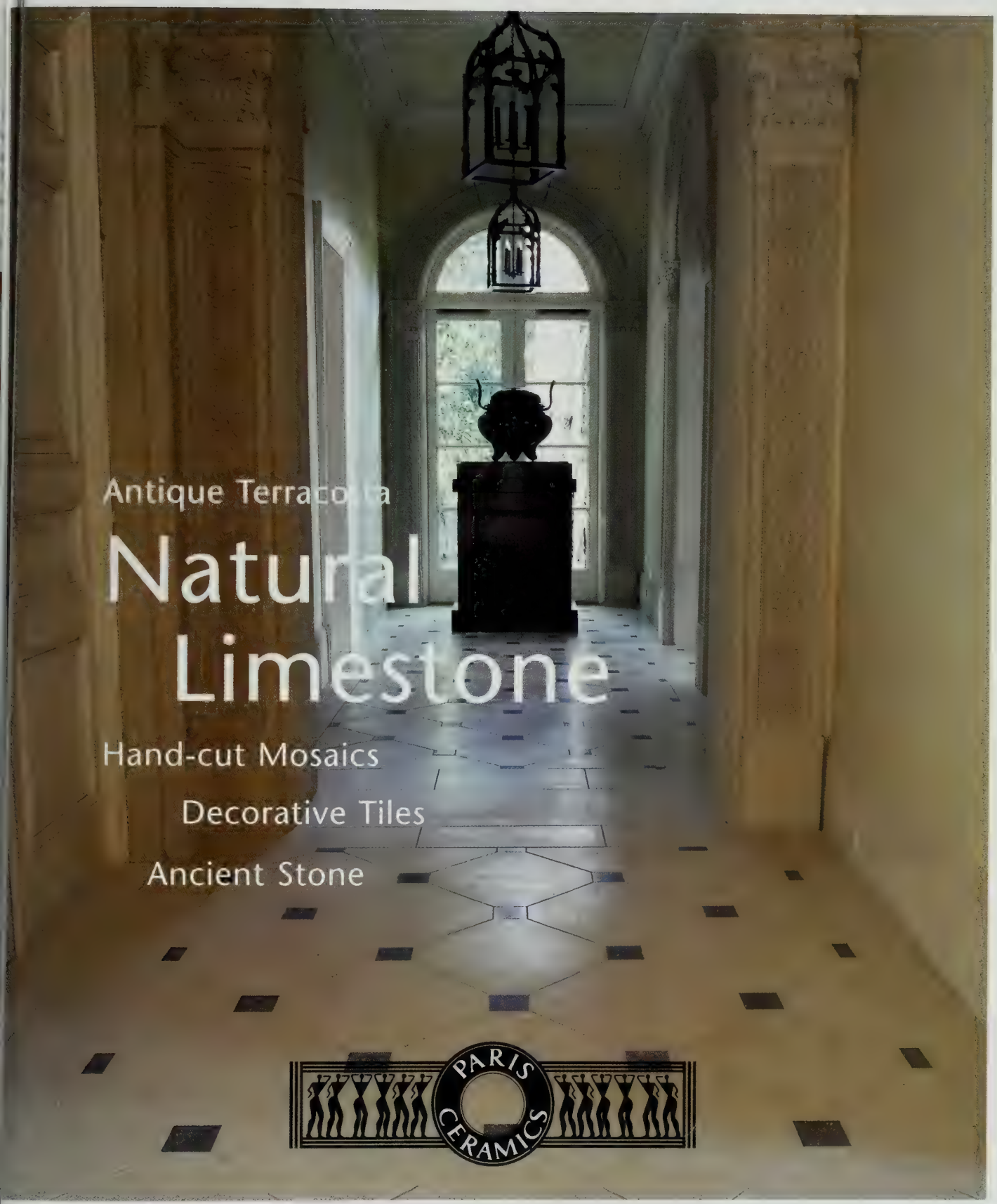
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THE WIRELESS WORLD

continued from page 130

Yes, you can go down the street ordering books and such, but actually, you can't be going anywhere while you're doing it. You're going to stand still and interact with the little screen, and you're going to do that on a New York City sidewalk? As the kids say, I don't think so. At least as technology stands, it doesn't seem likely that many people will use m-commerce for shopping, except in emergencies. Maybe a certain number of crazed day traders, pulled away from the richer sources of stock market information afforded by their desktop computers, will find buying and selling on their cell phones a useful substitute.

Although you might think, judging from the advertising on television, that the only application for wireless is in phones or PDAs, the phones may turn out to be the least of it. Wireless ankle or wrist bracelets are already in wide use for keeping track of prisoners under house detention. They are capable of keeping track of children, or patients with Alzheimer's, who may wander off. And wireless antitheft devices for automobiles are currently in use everywhere.

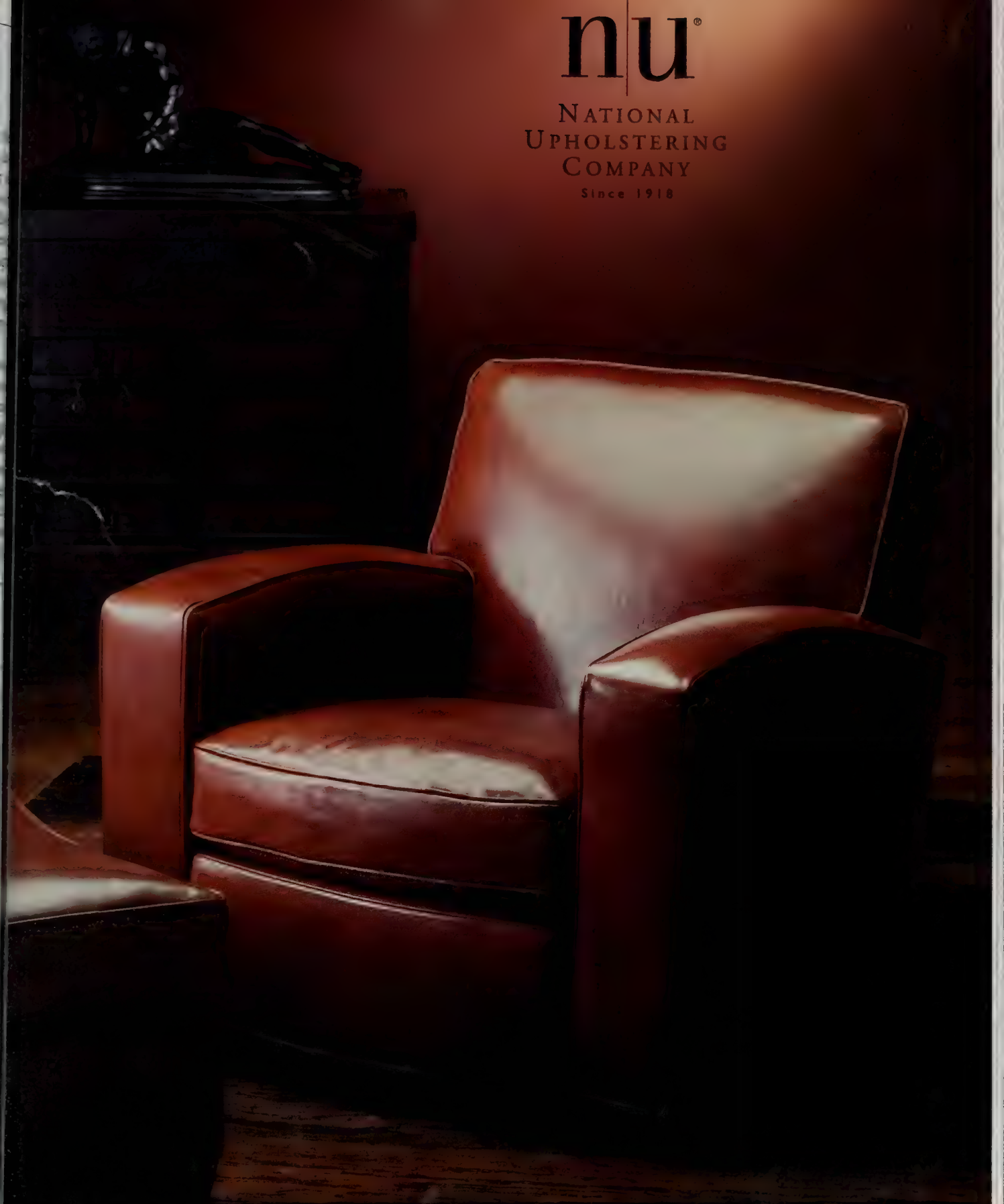
In Europe they've seen the advent of the wireless cash card, which has been widely written about in newspapers on this side of the water. Generally, the descriptions have been of the "Look, Ma, no hands!" variety mentioned above, but besides the convenience of being able to buy a can of Coke from a machine and charging it on your Visa, the wireless credit card may also give new impetus to the end of the fixed-price system of retail trade. An electronic card enables a Coke machine to charge purchasers more or less for a can, according to the demand at the time, the weather and any other variable. We've seen the computer's impact on the price and condition of purchase of airline tickets. When variable pricing first arrived, it was greeted as a plus for consumers, who would henceforth be able to buy tickets at a discount from their regular price. Now there is no regular price, and often, the price you get has less to do with any decision on your part than on a host of computer-determined variables over which you have no control. It's more like winning or losing at Lotto than prudent buying. Wirelessness could—although let's hope it doesn't—make it very hard to anticipate the price of anything. Hardly a convenience to someone trying to figure out a vacation budget.

Wireless possibilities are limitless. "In the future, would it be absurd to think that your bed is managing your health?" Williams asks. His imaginings are well within the realm of what today's wireless is able to do. "You know, you have covers, you have things that you've gotten comfortable with. We can weave technology into those household items. It's easy to do. There's no reason why smart blankets couldn't give you information in the morning about your health or that you're snoring or that your body temperature's going down." Your blanket could be proactive, as they like to say.

> "We can weave technology into household items. It's easy to do."

The wireless people foresee practically everything in your house, your office and your life being tied together by invisible, incorporeal communication pathways. The chosen instrument for weaving a web around each of us is Bluetooth, named after the Danish king Harold Bluetooth (who reigned circa 940–985). The Bluetooth chip makes it possible for you to get information from, and give directions to, your oven, your air conditioner, your mother's pacemaker or any other person or object in which it is implanted. If you're curious as to why King Harold has been thus memorialized, it is doubtless because Ericsson, a Swedish firm, started Bluetooth (although literally thousands of other firms now cooperate in the project), and because King Harold is remembered for uniting Denmark and Norway—as it is hoped wireless technology will someday unite the world. □





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VERMONT



An 1860 farmhouse atop Bear Hill, 45 minutes from Burlington, Vermont, and ski resorts, has been renovated and expanded to 6,000 square feet. The six-bedroom structure has wood floors, exposed beams and cedar closets. The breakfast area has a vaulted ceiling, skylights and views to the rear of the property. Also on the first floor are a dining room, a study with built-in bookshelves, a music area and a south-facing living room. Upstairs are the master suite, additional bedrooms and a sitting room. The 42-acre site features extensive gardens and decorative plantings, which are set off by terraces and paths. The wooded grounds adjoin two large ponds, one of which sits in front of the residence, and incorporate several meadows, an apple orchard and a riding ring. Outbuildings include a horse barn with a heated tack room and a separate pony shed. Behind the house are a swimming pool and a poolhouse. $495,000.
For information, call our Hot Line, 212/286-6803, x0318.

TELLURIDE



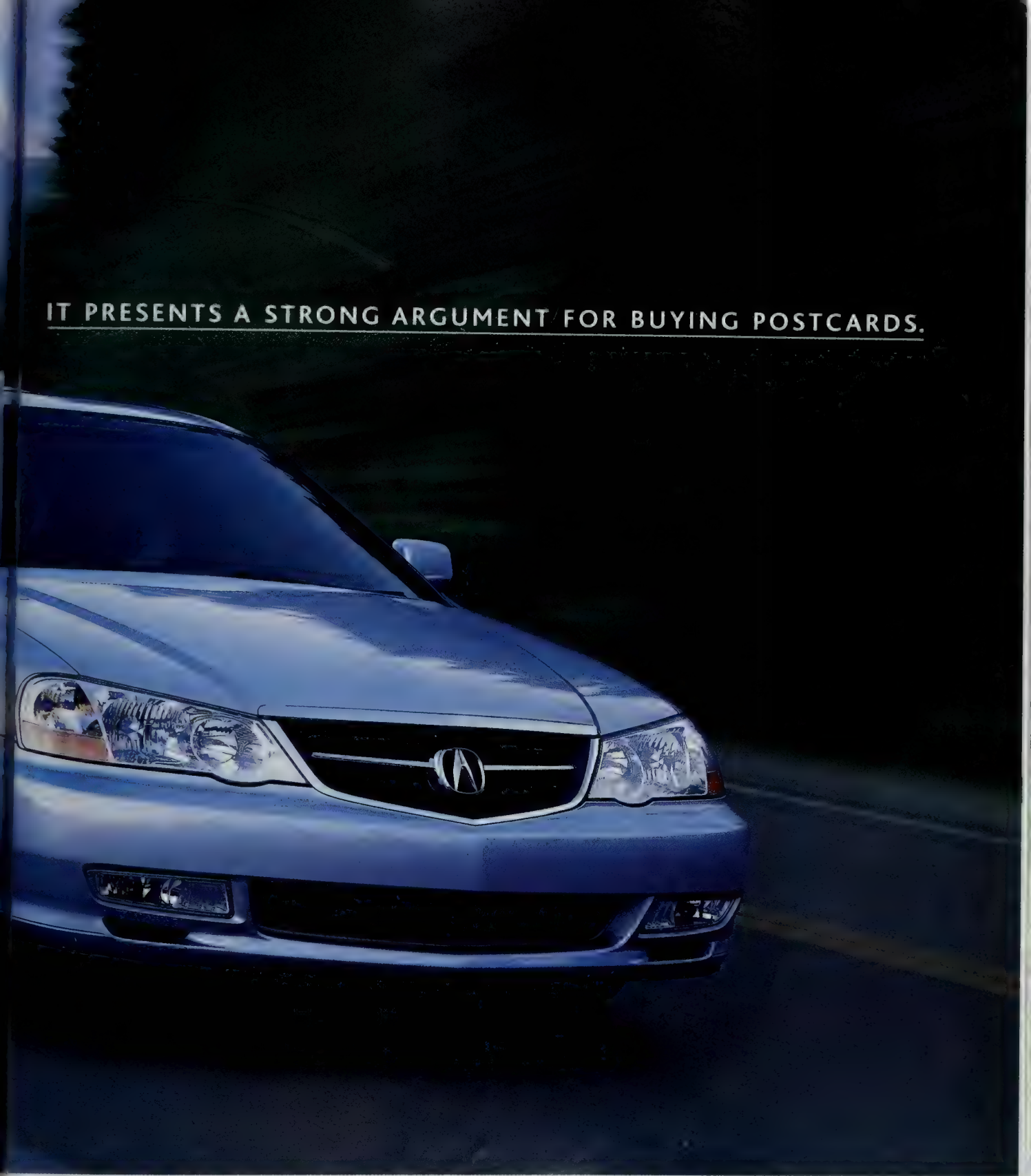


Little Papoose Ranch, in Telluride, Colorado, rests on a knoll that overlooks 257 acres of ranchland and the San Juan Mountains. Random-width mesquite floorboards and hand-forged hardware are some of the details in the five-bedroom house. The great room contains living and dining areas and two stone fireplaces. An arched window highlights the master suite (above right), which has a private deck. Two guest suites and the family room open to a flagstone terrace above the pool. There are also two two-bedroom guest lodges and a barn; together, the four structures encompass nearly 20,000 square feet. $27 million.
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PHOTOGRAPHY MARK BALLOGG/COURTESY COLDWELL BANKER PREVIEWS

ILLINOIS

● David Adler

In 1921 David Adler designed a stucco residence, with a tower, reminiscent of a 17th-century French farmhouse, in Glencoe, Illinois. An allée of linden trees leads to the main house, which is on a 3.62-acre site. An entrance hall with a cove ceiling opens to the living room (above right), which features a stone fireplace, wide-plank oak floors and four carved cabinets designed by Adler. An asymmetrical hexagonal garden room, with arched windows and French doors on three sides, opens to a terrace overlooking the swimming pool. Adler brought back 18th-century painted canvases from France for the panels in the dining room, which also contains framed mirrors, a fireplace and French doors offering views of magnolia trees. The second floor has a landing that separates the master suite from the rest of the rooms. The suite consists of the bedroom, a dressing room, a study and two baths. At the opposite end of the hall are two bedrooms that flank a sitting room. A greenhouse, a coach house and a poolhouse share the property, which was landscaped by Gertrude Kuh. $10.5 million. *For information, call our Hot Line, 212/286-6803, x0320.*

MASSACHUSETTS

The Fuller Crosby House, in Lakeville, Massachusetts, is set on 5.8 acres of meadow sloping to Long Pond. It is composed of two houses, one built in 1670 and the other in 1760, which were joined and moved to the present site in 1929.The original house has a large kitchen with a wet bar, a dining room and a living room with built-in bookshelves. The master bedroom, with a brick hearth and garden views, is also on the first floor. There are two bedrooms upstairs. The attached house includes two bedrooms, a study, an upstairs game room and two fireplaces. $600,000. *For information, call our Hot Line, 212/286-6803, x0321.*



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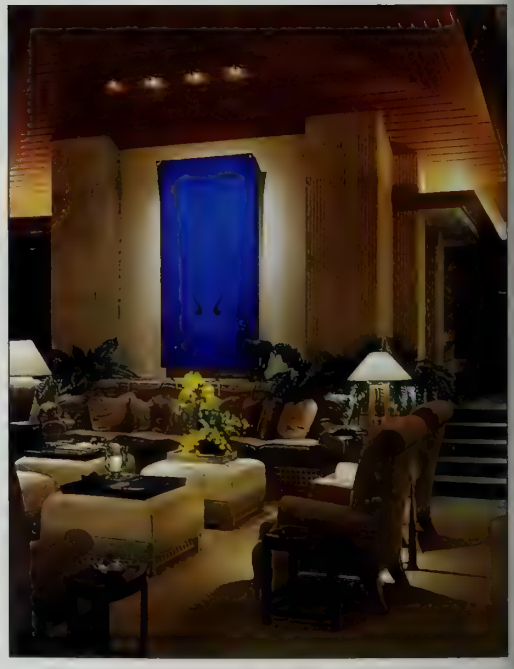
Alfredo Taylor

Set on 40 acres among the hills of northwestern Connecticut is Rubly, an 18-room stone-and-stucco mansion. Beaux-Arts-educated architect Alfredo Taylor designed and built the turn-of-the-19th-century residence for himself. A winding, treelined drive leads to the recently restored three-story, 11,477-square-foot house, which has eight bedrooms, a 70-foot-long great room, a roof deck and two balconies. The second-floor master suite has a fireplace, a breakfast nook and a balcony with views of the pond. $2.75 million.

For information, call our Hot Line, 212/286-6803, x0322.

HAWAII





Paul Vincent Wiseman

A house designed by architect Tom Bingham and [illegible] ed by Paul Vincent Wi[illegible] 1993 overlooks the Mau[illegible] Golf Course on Hawaii's [illegible] Island. Bingham used natu[illegible] materials throughout the 9,0[illegible] square-foot residence, including white-oak cabinetry and Douglas fir ceilings. The roof is made [illegible] f copper. Wiseman selected [illegible] rework and furnishings, [illegible] ch the [illegible] cabove [illegible] pr[illegible] vide ample space for entertaining, as do the formal dining room and several outdoor eating areas. There are six bedroom suites for family and guests. Landscape architect David Tamura created a variety [illegible] and streams. The property also has an infinity-edge pool. Purchase includes the use of amenities at the nearby Mauna Kea Resort, which has tennis courts as well as the golf course. $11.8 million.

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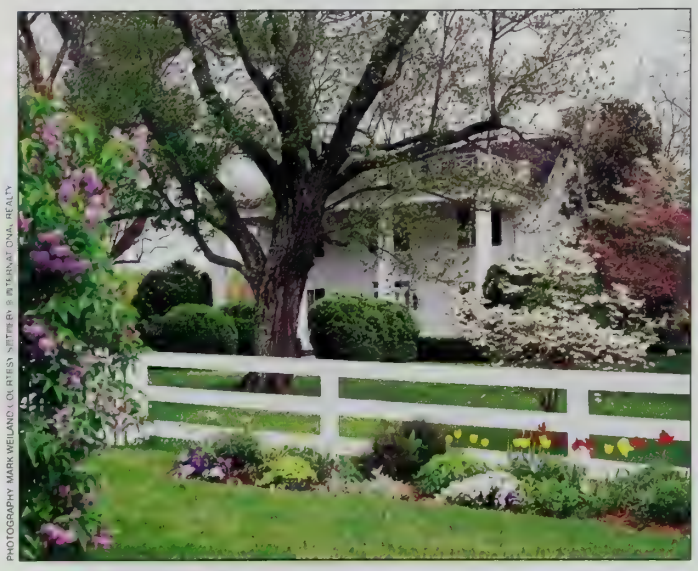
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VIRGINIA





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Cabin Branch is one of the largest working farms in Fauquier County, Virginia, and enjoys a prime location in the Warrenton Hunt. The brick-and-timber main house, built circa 1819, has a two-story columned porch. One of three flagstone terraces has French doors opening to the dining room, while another, on a lower level, surrounds the pool. The living room (above right) has its original fireplace. A one-bedroom guest suite and the master suite are also located on the first floor. The second floor has three bedrooms. Among the outbuildings on the 464-acre property are a stone carriage house with a three-car garage, a greenhouse with a spa, from which one can swim to the pool, and two guesthouses. Facilities for horses include a five-stall stable, with a tack room and hay storage, two additional stables, eight paddocks, a bluestone riding ring and an indoor riding arena. $3.5 million.

For information, call our Hot Line, 212/286-6803, x0324.



PEBBLE BEACH

A 1929 Mediterranean-style villa, known as Hacienda Mar Monte, is located above the 17-Mile Drive in Pebble Beach, California. Created to take advantage of views of Carmel Bay, Point Lobos and the Pacific, the house is approximately 9,000 square feet and has seven bedrooms. Designed by architect Robert Stanton for himself, the building has beam ceilings, floors of wood, brick, marble and tile, and an interior brick courtyard with a fireplace. The grounds include 2.5 terraced acres with oak and cypress trees, flower beds and climbing roses. The estate also has a putting green, a heated swimming pool, a guesthouse and a three-car garage. $25 million.

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GEORGIA

Regency Hall was built circa 1898 in Covington, Georgia. Constructed in the Federal style, the residence has moldings, hardwood floors, carved mantels and stained-glass windows throughout. The main level has an entrance hall, with an open staircase, two reception rooms and an octagonal dining room. The great room, with exposed beams and a fireplace, and a tiled solarium are also on the first floor. Six bedrooms are upstairs. A ballroom completes the residence. The grounds contain a swimming pool, numerous fountains and the original granite summerhouse, grape arbor and garage, with a carriage house. $2.9 million.
For information, call our Hot Line, 212/286-6803, x0326.



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PHOTOGRAPHY THOMAS FELDSTEIN COURTESY SOTHEBY'S INTERNATIONAL REALTY

MASSACHUSETTS

Just 1,000 feet off the sandy peninsula known as Cape Cod, Massachusetts, in the town of Orleans, is Sipson's Island (above). The private retreat is home to an 11.5-acre compound made up of a main residence, a guesthouse, a boathouse and a dock. Several varieties of trees and many birds and other wildlife are found on the property. The 1,500-square-foot main residence enjoys vistas of Pleasant Bay and the Cape Cod shoreline. The north-facing, three-bedroom house has two decks—one with built-in benches—a great room with a brick fireplace, a dining area and a kitchen. A few steps [illegible] cloud and a screen porch. The lower level has a two-bay boathouse. The nearby two-story [illegible] has wraparound decks and also overlooks the bay. It has [illegible] bedrooms, family and [illegible] rooms, with oak floors, and a kitchen and its own generator. Two additional lots on the mainland (above) provide parking and docking. $3.5 million.
For information, call our Hot Line, 212/286-6803, x0327.



continued on page 148



et: Rosalind, by Nina Campbell, ©2001
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Top: Room design, Arron Ast Interiors
Photography, Frank Ritter. Sofa style #136
Left chair style #136, Right chair style #302
Ottoman style #403

Middle: Kevin Walsh, third generation master craftsman

Bottom: Room design, James Rixner A.S.I.D
Photography, Bill Rothchild. Bed style #539

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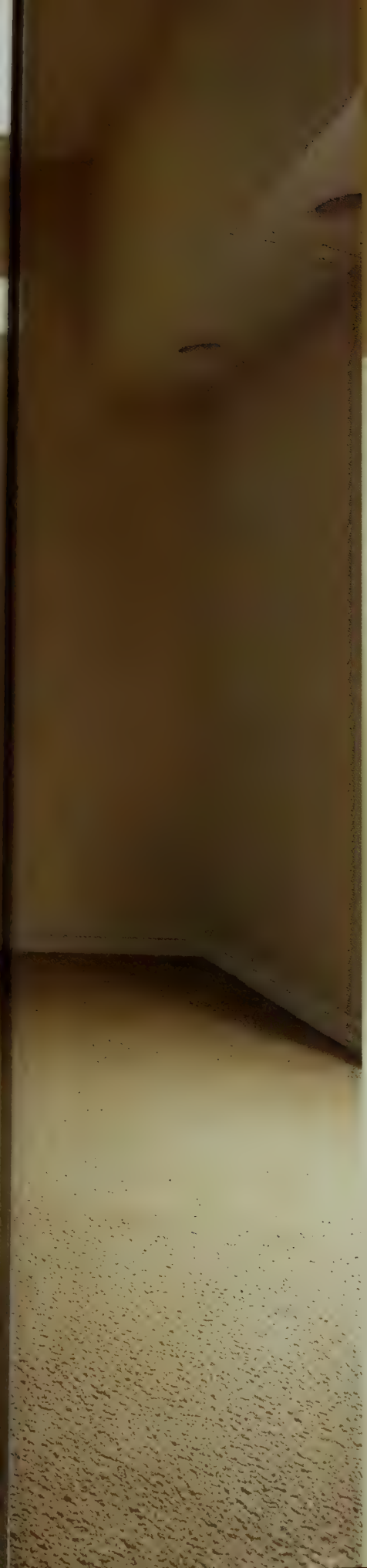
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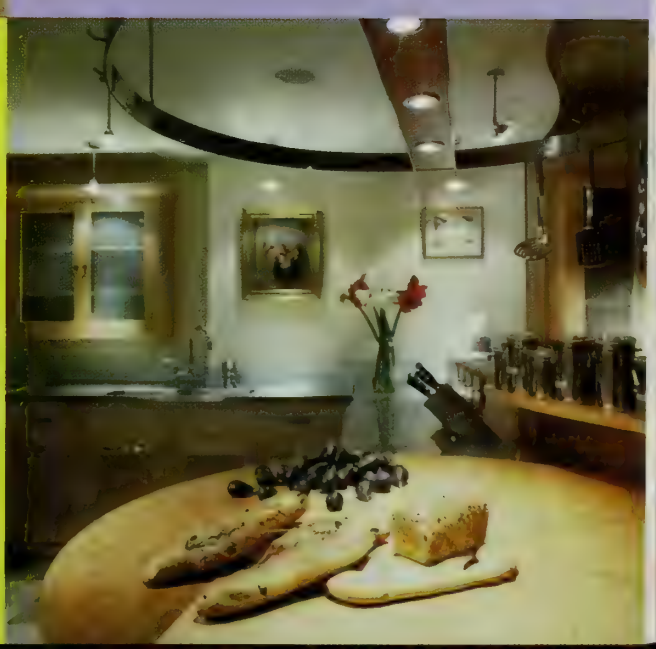
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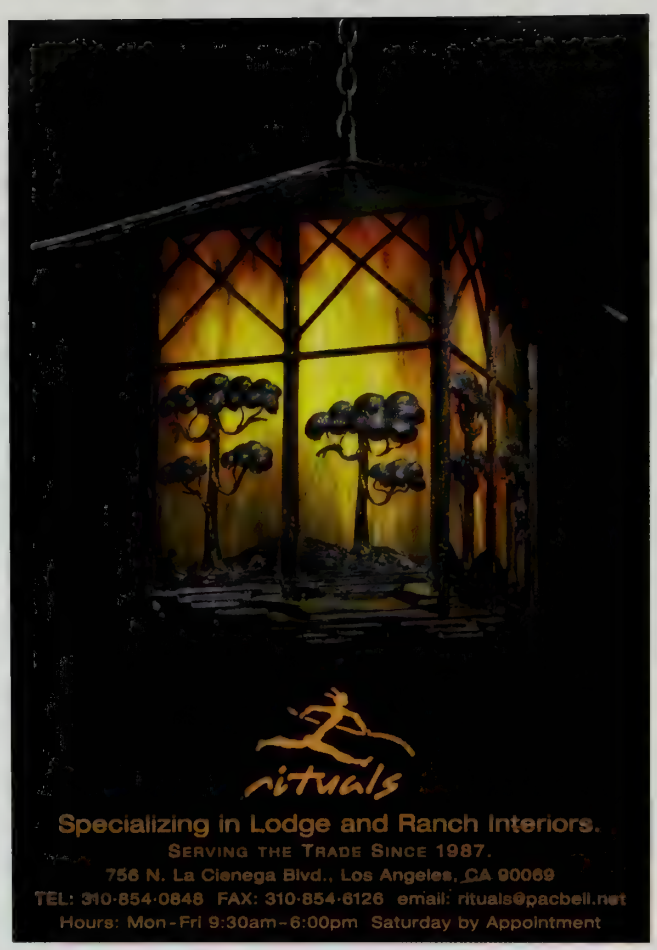
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SAN RAFAEL	**CA**	**PETOSKEY**	**MI**		**CANADA**
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Wm Ohs Showrooms, Inc	(303) 321-3232	North Star Kitchens, LLC	(612) 375-9533	**VANCOUVER**	**BC**
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RHODE ISLAND

The Perryville Baptist Church was built between 1903 and 1906 in South Kingstown, Rhode Island, where it served its congregation until it was outgrown in 1987. The 3,684-square-foot structure was renovated and converted into a private residence, and it retains its original pressed-tin ceilings. Two rooms were fashioned from the former sanctuary, and the bell tower now serves as an observation belvedere, which offers views as far away as Long Island. Bookshelves line one wall of the great room, which has a second-floor balcony. The master suite, one of six bedrooms, is on three levels. $795,000.

For information, call our Hot Line, 212/286-6803, x0328.



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SOUTHERN CALIFORNIA



Situated on nine acres in Ventura County, California, the Piru Mansion is regarded as one of the finest examples of Queen Anne–style architectu in southern California. The house was first built in the late 19th century by the architects Samuel and Joseph Cather Newsom. After being destroyed by a fire in 1981, the mansion was meticulously reconstructed and updated with modern conveniences. The five-bedroom, 11,500-square-foot house features redwood, birch and mahogany, which make up the [illegible] trim, w[illegible] fi[illegible].

where the living room looks out to mountain and valley views through leaded-glass and stained-glass windows. The library has a wood-paneled ceiling, a marble-faced fireplace with a stained-glass window insert and built-in mahogany bookcases (below). Redwood entirely panels the walls and the ceiling of the dining room, which has built-in furniture and a fireplace. A carriage house sits amid olive groves on the landscaped grounds. A three-bedroom guesthouse on the site is also available for purchase. $2.95 million.

For information, call our Hot Line, 212/286-6803, x0329.



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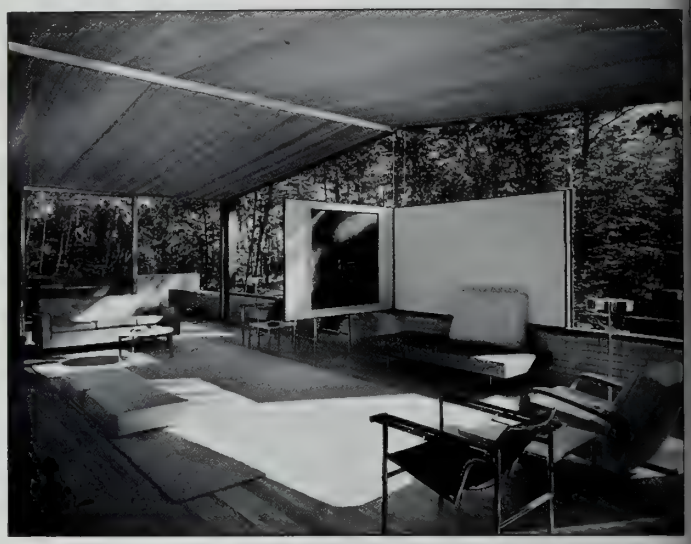
EDITORS SELECT AMERICAN COUNTRY HOUSES

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NEW YORK



PHOTOGRAPHY: EZRA STOLLER/ESTO



● Ulrich Franzen

In 1956, about a year after leaving the office of I. M. Pei to start his own practice, architect Ulrich Franzen completed a residence for himself and his family in Rye, New York. The house is afforded privacy, despite its generous use of glass, by being set back more than 300 feet from the road on a densely wooded site. The cantilevered roof, composed of welded steel and supported by eight columns, was constructed in one day. Franzen arranged the kitchen, the sitting areas and the living and dining areas around cabinets and a low fireplace wall, creating an open plan. The four bedrooms are enclosed by walls and cabinets up to a height of seven feet, with glass panels extending above. Hardwood floors are found throughout the approximately 1,962-square-foot, one-story house. Panels help separate living spaces and provide a place to hang artwork (above, in 1956). Glass doors lead to two decks, which offer outdoor living areas and overlook a brook and the surrounding trees. $2.1 million.

For information, call our Hot Line, 212/286-6803, x0330.

HAWAII



PHOTOGRAPHY: DAVID GIBSON/COURTESY MACARTHUR & COMPANY



Ho'owaiwai Farms encompasses 54 acres of gardens, waterfalls, swimming hole[illegible] mountain streams in Hil[illegible] Hawaii's Big Island. The [illegible]plelike main house is built of redwood and is surrounded by palms, ti trees, bamboo and [illegible] acres of exotic-fruit [illegible] 5,000-square-[illegible] three bedroom[illegible] and deck [illegible] drac[illegible]ening crowns the [illegible] height liv[illegible]m [illegible] has skylights, a rock fireplace and French doors that open to the lanai (above right). The lush grounds have an outdoor lava-rock shower house, a spirit pavilion with a fire pit and a 1,000-square-foot guesthouse. A newly built 6,500-square-foot farm building contains a packing house, a plant nursery and an air-conditioned office. Two streams supply the estate with water and fuel its electric plant. $5.8 million.

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MONTANA



SHANNON GRADY NYGARD; COURTESY BRIDGER REALTY

On more than six acres in Bozeman, Montana, is a house with vistas of the Madison and Bridger mountain ranges. The 8,100-square-foot, three-story residence has fir floors throughout much of the first level, which contains the main living areas. The spacious kitchen has brown-granite countertops and a center island with a sink; a deck off the kitchen is sheltered by a pergola. The library is reached through a large hallway, designed for the display of artwork; highlights include floor-to-ceiling bookshelves and French doors that open onto a patio, surrounded by aspens, with views of Dry Creek. Built-in bookshelves flank the brick-and-fir fireplace in the living room. A mudroom has slate floors and built-in fir cabinets and storage shelves. Upstairs are two children's rooms and the master suite, which has a balcony off the sitting room. A studio on the third floor provides access to the watchtower, which offers unobstructed views in all directions. A secluded guest bedroom, with a bath, has its own entrance. Horse facilities include a barn with three stalls, a heated tack room and two 2.5-acre pastures. The fencing for the entire site is designed especially for horses. $1.75 million.

For information, call our Hot Line, 212/286-6803, x0342.



PHOTOGRAPHY BARRY FITZGERALD; COURTESY THE REAL ESTATE COMPANY OF KEY WEST INC



KEY WEST

At the top of Solares
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the house, where his descendants lived until the 1980s. It
ted walls and
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had worked
on other buildings in Key West during the late 19th century. Completely restored 12 years ago, the house retains many of its original moldings and paintings. During the renovation, French doors and porches were added at the rear of the building, and the kitchen was expanded. A two-bedroom, two-bath guesthouse, pool and pool shed complete the property. $2.5 million.

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SAN JUAN ISLANDS

Located on Orcas Island, off the coast of Washington, is a waterfront house on Grindstone Harbor. Remodeled by San Francisco–based architect Howard Backen, the two-story, four-bedroom main residence has hardwood floors and French doors opening to a deck. All of the rooms have views of the harbor, Harney Channel and the San Juan Islands. The living room features built-in bookcases, a sandstone fireplace and a wood staircase that leads to the master suite, which has a private deck. A second fireplace warms a sitting area adjacent to the kitchen. A two-bedroom log guesthouse and a guest cottage face a manicured lawn with a lap pool. $4 million.
For information, call our Hot Line, 212/286-6803, x0344.



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BUCKS COUNTY

Once known only as "the house by the road," Headquarters Farm dates back to 1740, when a small farmhouse was built of stone cut from a nearby quarry. Over the years the cottage was expanded and became an imposing manor house. The four-bedroom residence, in Bucks County, Pennsylvania, retains many of its original features, including two-foot-thick stone walls, fireplaces and window placements. The current owner has carefully renovated the house and has put locally made tiles in three of the baths. An old stone barn has been converted into two apartments; one has a kitchen on both floors, a living room, a dining room and a bedroom. The other is a loftlike space with one bedroom and a kitchen. The 45-acre property is horse friendly, with a stucco-and-stone stable that has seven stalls and a washing and grooming court (left). $3.975 million.
For information, call our Hot Line, 212/286-6803, x0345.





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EDITORS SELECT AMERICAN COUNTRY HOUSES

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WASHINGTON



BRIAN FRANCIS/COURTESY JOHN L. SCOTT REAL ESTATE

An estate in Yelm, Washington, is nestled in the foothills of the Cascade Range and surrounded by 53 acres of orchards, forests and meadows with wildflowers. The centerpiece of the property is a two-bedroom residence that was originally built as a farmhouse. A large kitchen/family room features custom cabinetry and hardwood floors from a 1940s Studebaker factory. Seven sets of French doors open onto an expansive cedar deck and a gazebo. The house also has a sunroom and an exercise studio. A cedar-lined barn has three horse stalls and a tack room, a kitchen for canning and a two-bedroom guest apartment. A secluded four-bedroom guesthouse is accessible via a forest trail. A chicken coop and a pump house were painted with whimsical barnyard murals by California artist Debbie Schroth. The property has been landscaped with rose gardens, flower beds, courtyards, covered porches, fountains and hand-carved redwood gates. There is also a 7,000-square-foot organic fruit and vegetable garden and a spring-fed lake. $1.995 million.

For information, call our Hot Line, 212/286-6803, x0346.



EDITORS SELECT AMERICAN COUNTRY HOUSES

BAR HARBOR





● **Frederick L. Savage**

Mount Desert Island, off the coast of Maine, is home to Acadia National Park, Bar Harbor and the 1904 mansion Atlantique. The 12,500-square-foot house was built by architect Frederick L. Savage for descendants of John Jacob Astor. The residence has 12 bedrooms, including two second-floor master suites, and ocean views from almost every room. One of the few structures in Bar Harbor to escape the wildfire of 1947, the three-story Tudor sits on four acres of manicured lawns. The gardens are inspired by the work of landscape architect Beatrix Farrand, who once lived next door. $4.75 million. *For information, call our Hot Line, 212/286-6803, x0347.*

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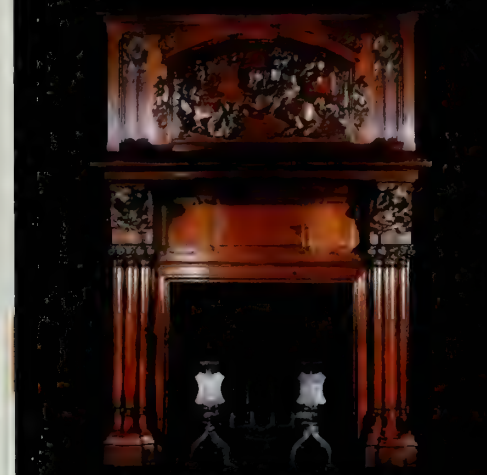
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PHOTOGRAPHY: DAVID HOFFMAN/COURTESY SOTHEBY'S INTERNATIONAL REALTY

NEW MEXICO

On the banks of the Brazos River in Chama, New Mexico, is a house constructed of lodgepole pine. Encompassing 25 acres and 1,100 feet of river frontage, the property is about two hours north of Santa Fe. The main residence, completed in 1998, has three bedrooms and a double-height great room, with a stone fireplace, and an adjacent kitchen (below). Monterey ash floors and exposed-log walls are found throughout the house, which is being sold furnished. A guest apartment above the garage has finishes similar to those in the house. A dense covering of trees provides privacy. The estate has views of the Brazos Cliffs. $2.195 million.

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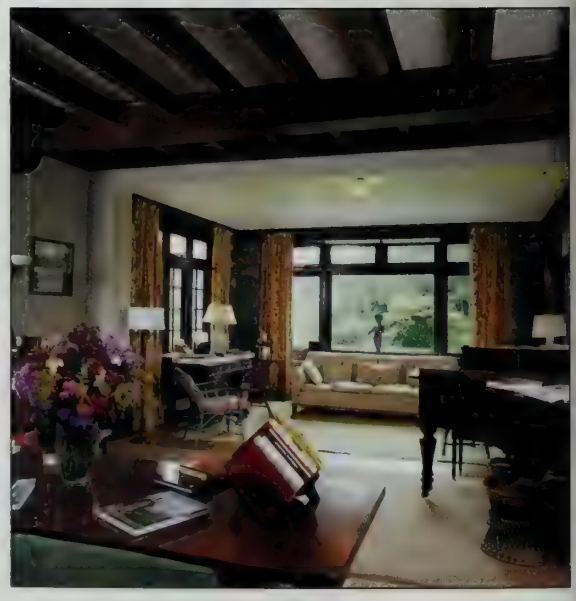
NEW HAMPSHIRE



PHOTOGRAPHY THOMAS BALLANTYNE/COURTESY SOTHEBY'S INTERNATIONAL REALTY

Funfield, a 1916 residence, is nestled in the White Mountains of New Hampshire in the town of Sugar Hill. Not far from ski areas, country clubs and lakes, the house was once used as a summer retreat. Designed by Philadelphia architect John Graham, Jr., the property is still cared for by the original family. The 14-room house is 8,000 square feet and has eight bedrooms. The first-floor living room (right) and dining room have expansive windows with views from Mount Washington to Franconia Notch and Mount Lafayette. Among other rooms on the first floor are a bay-windowed library, a fully equipped kitchen and several pantries. The second floor features five bedrooms, staff quarters and the master suite, which has a fireplace and a sleeping porch. The house also has an elevator and a tiled porch and terrace. The estate comprises 38 acres of wooded land, with gardens and stone walls, a tennis court, a carriage house with a cupola, a three-car garage, a stable and a two-bedroom caretaker's apartment. $725,000.

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SANTA BARBARA

In Santa Barbara, California, architect Michael Carmichael designed and built a house for himself on a creekside lot of just over an acre. Made of wood, tile, stone, marble and onyx, the free-form structure was intended to integrate with the site. Carmichael chose to build around trees instead of over them; oaks and sycamores now grow up through the house and out specially cut holes in the walls. Eighty-five horizontal rows of shingles cover the undulating exterior. Belgian stained-glass windows cast light throughout the interiors, which include three bedrooms and a tiled spa that adjoins the master bedroom. A tiled lap pool flows into a cave (below). $1.995 million. *For information, call our Hot Line, 212/286-6803, x0350.*



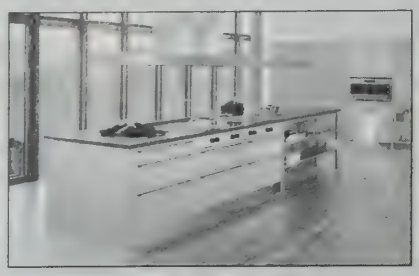
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EDITORS SELECT AMERICAN COUNTRY HOUSES

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SANTA FE



JOHN MACLEAN/COURTESY DOUGHERTY REAL ESTATE

A 20-acre estate overlooking Santa Fe sits among the pine trees and has views of the Ortiz, Sandia and Jemez mountain ranges. The main residence is a 4,539-square-foot adobe hacienda that was built in 1995. Beyond a long portal, or porch, is the living room, which has a *latilla* ceiling, window seats, a fireplace, hardwood floors and mountain views. A garden courtyard anchors the house and is surrounded by a kitchen, a breakfast area, the study and two bedrooms. The master bedroom has its own porch and two dressing areas. Lighted footpaths lead to a one-bedroom guesthouse. $3.95 million. *For information, call our Hot Line, 212/286-6803, x0381.*



COURTESY SOTHEBY'S INTERNATIONAL REALTY

NORTH CAROLINA

Winter Farm, a 380-acre estate in Raeford, North Carolina, is in the heart of horse country. The 3,300-square-foot structure has four [illegible]rooms and heart-pine floors. [illegible] double-height living room [illegible] peaked ceiling, clerestory windows and French doors that open onto a brick terrace at the front of the building, facing the pond. The grounds include a 12-acre pasture with an irrigation system. $2.5 million. *For information, call our Hot Line, 212/286-6803, x0382.*

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SOUTH CAROLINA

Sunnyside, in Greenwood, South Carolina, was inspired by and named after Washington Irving's Sunnyside in the Hudson River valley. The Gothic Revival house, built in the 1840s, is one of the oldest remaining structures in the area. Recently restored, the 4,550-square-foot residence retains its original pine floors. Two parlors, each with a cove ceiling and a center medallion, flank the entrance hall. A family room with a music alcove is also on the first floor. Three of the five bedrooms are upstairs. The 3.65-acre grounds are covered with magnolias, gardenias and boxwoods. A gazebo and a rose garden complete the property. $295,000. *For information, call our Hot Line, 212/286-6803, x0383.* □



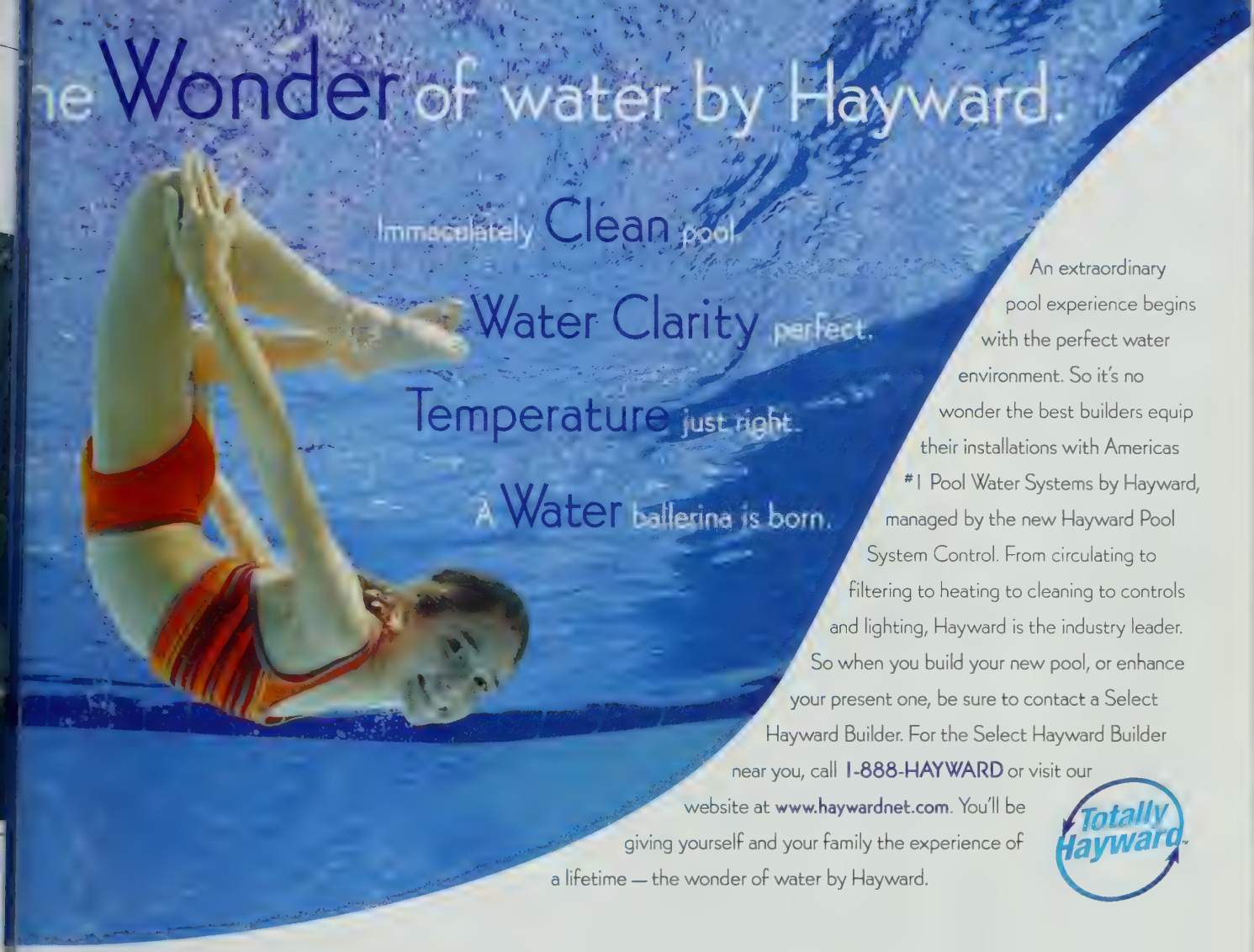
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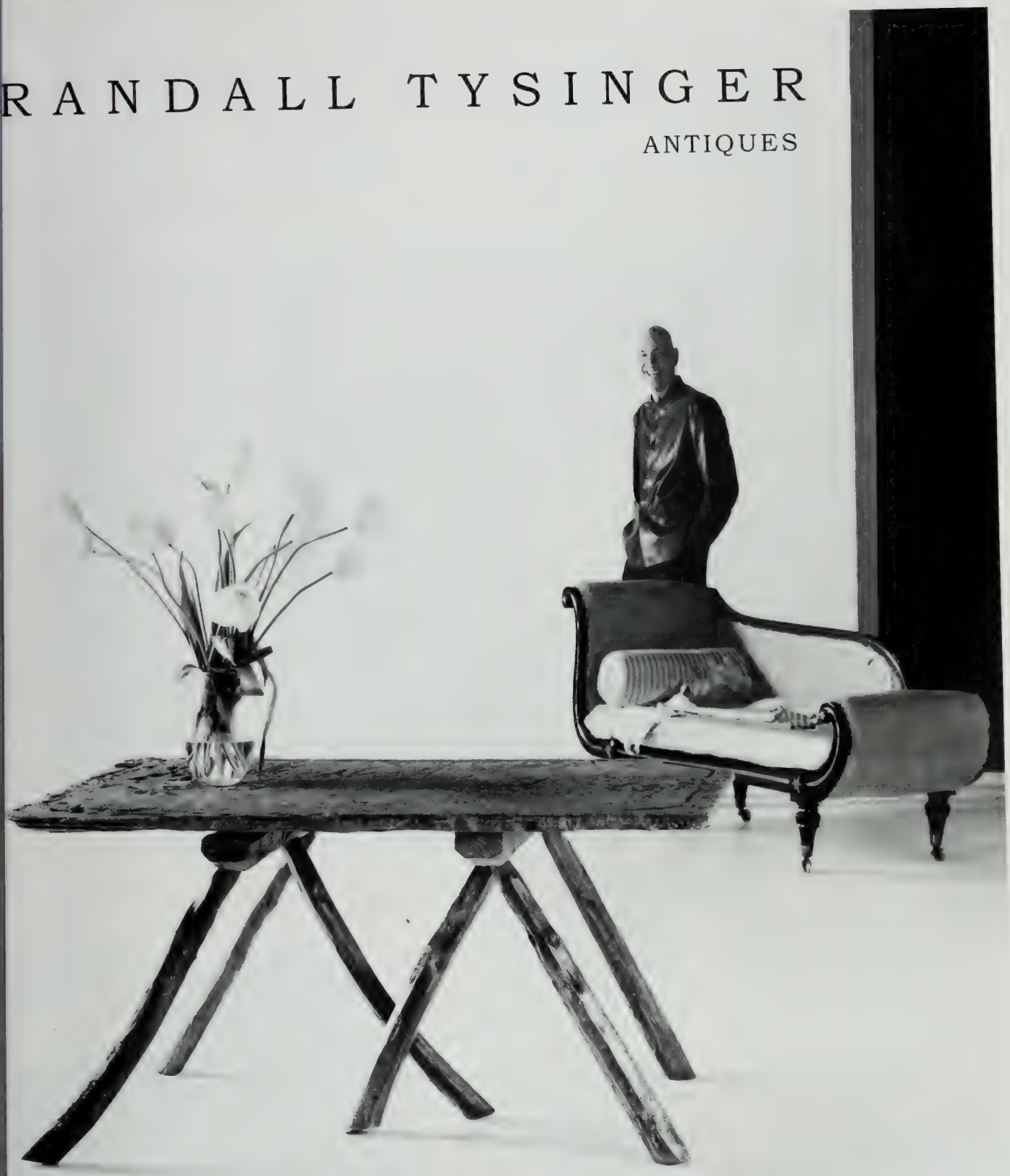
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TO *the* TRADE

An Exclusive Look Inside the Professional Design World



FELICIANO

MANHATTAN PAS DE DEUX

Two of New York's foremost authorities in the art and antiques world have just joined forces. Michael Connors, who consults on and appraises colonial West Indian furniture, and Trudy Rosato, former director of 20th-century art at William Doyle Galleries, have formed **Connors-Rosato Fine Art & Antiques**. Rosato and Connors (left, in the gallery) met ten years ago, and they have since collaborated on acquisitions for such designers as **Carleton Varney** and **Albert Hadley**. Their inventory ranges from 19th- and early-20th-century European and American art to furniture from tropical colonies around the world. Connors-Rosato Fine Art & Antiques, 39 Great Jones St., New York, NY 10012; 212/473-0377.

LEATHER BOUND

The famed San Francisco leather company **Mulholland Brothers** has moved to a new location—nearly triple the size of its previous space—on Napoleon Street. "We wanted to create more of a retail environment to better exhibit the lines that we've developed over the years," says Jay Holland, who runs the business with his brother, Guy. The Home Collection is designed by **Eric Brand** and includes the Owl chair, upholstered in latigo leather, and a luggage rack, which is in polished latigo leather (below left). Other collections by Brand for Mulholland Brothers feature travel, business, sports and gift accessories.



"I share Jay and Guy's passion for the northern California lifestyle," Brand says. "Their spirit captures the essence of the American aesthetic—a sensibility that combines nostalgia with mod-[illegible]." Mulholland Brothers, [illegible] Napoleon St., San Francisco, C[illegible] 5/824-5995.



PHOTOGRAPHY MARK C. DARLEY

Eric Brand's Owl chair in latigo leather at Mulholland Brothers

continued on page 172



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IN THE SHOWROOMS

By Jeffrey Simpson



PHOTOGRAPHY KIM SARGENT

● JBN Design Group

When Miami-based designer Jeff Wade (left) met French designer Jean-Berenger de Nattes, they complained about seeing the same fabric patterns everywhere they went. The result is a new company, JBN Design Group, which has locations in Paris (33-1-46-34-24-71) and Miami (305/576-7522). Wade and de Nattes have partnered with Patrick Woodtli to create 25 fabrics, including *Peacock*, a damask, *Samurai*, a diaper pattern, and *French Tulip*, a silk design (below).





***Bertram*, left, a cut-velvet leaf design at Brunschwig & Fils**

● Brunschwig & Fils

A new collection of fabrics and wallpapers is available at Brunschwig & Fils (212/838-7878). Among the fabrics is *Bertram*, which has stripes filled with cut-velvet leaf designs [illegible] red and green stripes alternate, with t[illegible] leaves in gold and black. *Beistegui*, named after the famed midcentury collector and host Charles de Beistegui, is a bold Jacobean cotton print that was chosen from the archives of the Smithsonian Institution's national design museum, the Cooper-Hewitt. The fabric has large leaves and twisted branches and comes in such colors as indigo on cream, ocher, jade, [illegible] and cayenne. Also [illegible] new collection is [illegible] contemporary [illegible] sweet [illegible] and [illegible] It comes in sk[illegible] vanilla, mint, peach and [illegible]

● Charles Miller

Represented in the Hansen Collection showroom in Los Angeles (323/651-5131) and at Southard Associates in Dania Beach, Florida (954/923-0400), is reproduction furniture company Charles Miller. Among the 17th- and 18th-century-style pieces is a William and Mary console table that is supported on seven barley-twist legs connected by an undulating H-shaped stretcher. The Rutherford desk was inspired by a Spanish Baroque design. Most of the furniture is made of alder, because "it's not too hard or too soft, and it has no obvious grain," says Charles Miller CEO DeWayne Miller. □



COURTESY CHARLES MILLER

The Spanish Baroque–style Rutherford desk from Charles Miller

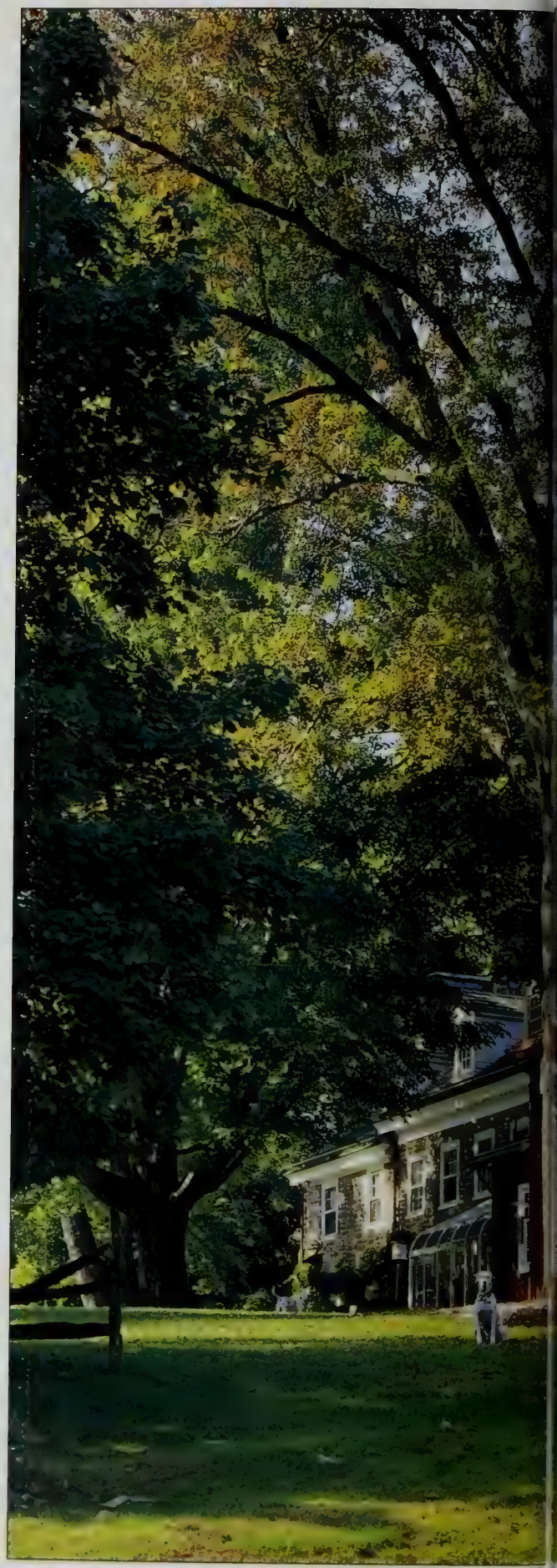

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Pennsylvania REVERIE

A RESTORED 1830S BARN HOLDS A TREASURY OF AMERICAN MEMORIES

Text by Susan Sheehan/Photography by Michael Moran



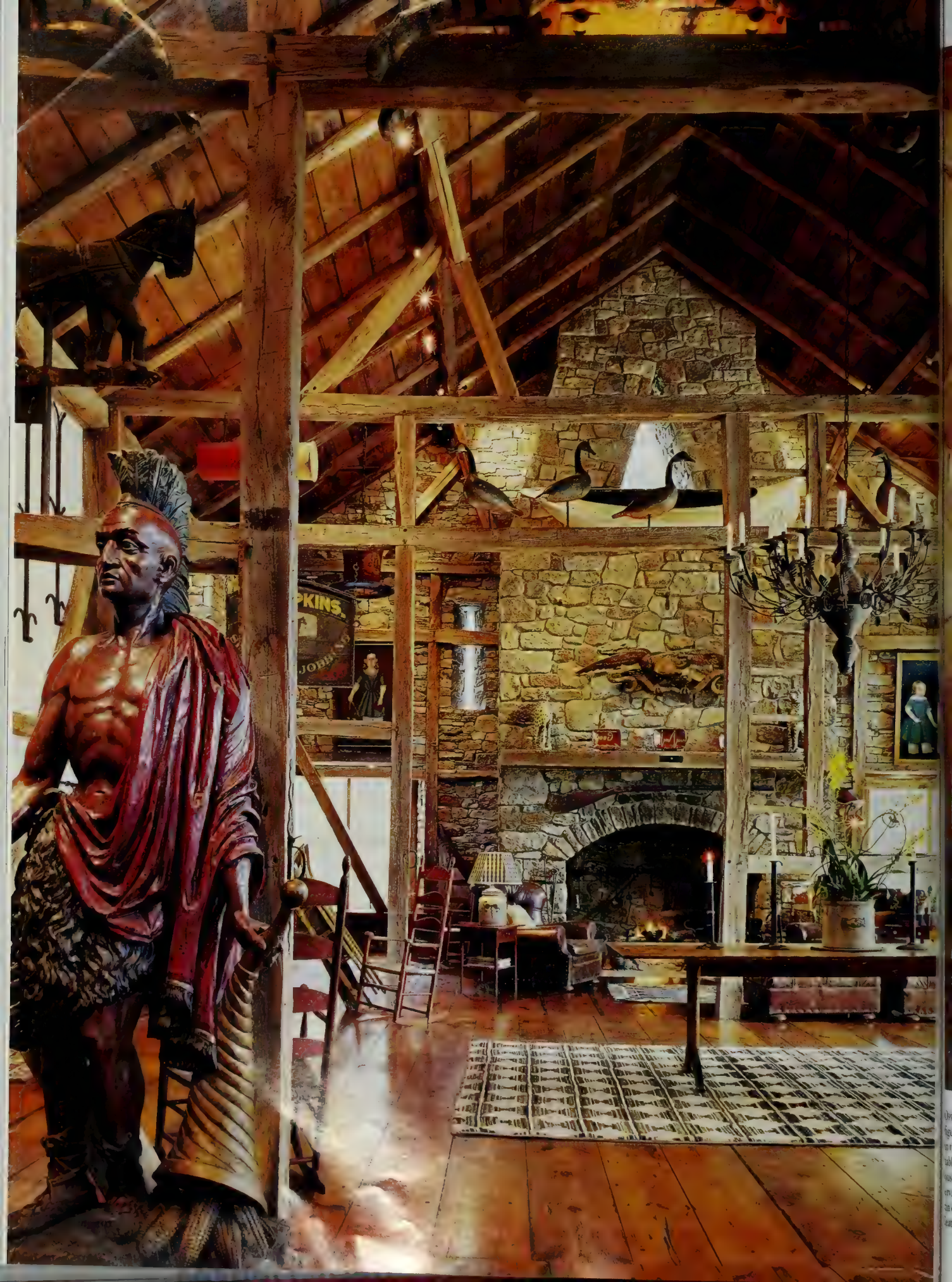


RIGHT: A Pennsylvania couple who collect Shaker pieces and American folk art had an 1830s barn moved and then attached to their stone 1930s Colonial-style residence. ABOVE: Arranged along the barn's west wall are painted dower chests, ladder-back rockers and period ironwork.

A dozen years ago a couple moved into a stone house in Pennsylvania. Soon after that, they went shopping for an old barn. "Even before we were married, my husband wanted a barn as a living space," the wife says. "He loves light and open areas. Since our three children were growing up and moving away, I finally told him, 'If you're going to have a barn, you might as well get it [illegible]'"

The couple spent many weekends inspecting barns in two states until they found one that suited them. It stood in the middle of a field. "It was covered with aluminum siding, so it was in much better condition than those built in the 1830s usually are," the wife says. "The pattern of the beams appealed to us, and we could [illegible] build completely [illegible] use with-







OPPOSITE: A late-19th-century wood figure of Chief Black Hawk stands in the barn. Above a Shaker trestle table in the center bay, among carousel figures, trade signs and weathervanes, is an unusual 18th-century tin chandelier. Ralph Lauren Home leather-covered furniture.

ABOVE: Leather firemen's parade hats from Pennsylvania are displayed in front of a rolling door that separates the kitchen from the barn during parties. The door was made from the original barn siding and shows remnants of an early pinwheel hex sign. The folk art oil is of a fireman.



POSITE: Rare circa 1880 Indian
thervanes—the miniature ver-
n is the only known one of its
—are displayed on a beam. Rest-
above the mantel is the owners'
orite piece: a circa 1870 Adiron-
k Mountains duck-hunting boat
de to resemble a swan.



ABOVE: A circa 1840 ten-foot-long Shaker meetinghouse bench from Canterbury, New Hampshire, dominates the entrance hall. On the wall are folk art portraits of Dr. and Mrs. Benjamin Dorrance, circa 1830, by Ammi Phillips, and a mid-19th-century carved and gilded eagle.

out overwhelming it." The couple purchased a second barn for its stones, because they wanted the addition to have a stone exterior wall and a partial stone interior.

The first barn was held together entirely by wooden pegs. It was disassembled, trucked to the couple's house and reassembled. Tons of stone harvested from the second one were also hauled a considerable distance to the residence. Three and a half years later, the barn was completed. It serves as a great room and as a place to display the couple's collections of Shaker furnishings and American folk art.

"We bought our first piece of Shaker furniture twenty years ago, when I was pregnant with our second child," the wife says. "My husband was starting out as a surgeon, and we didn't have a lot of money." It was a laundry table that at one end had a smooth gully where wet clothing had worn away the wood.

Initially, the couple purchased Shaker items for which they had a specific need, like chairs. As the husband became successful, they bought pieces, such as washstands and stacks of boxes, because they admired them.

Later the couple branched out to American folk art. They began by buying portraits of men, women and children painted by nineteenth-century folk artists. Over the bed in the master bedroom is a portrait by John Brewster, Jr., a deaf man who became an accomplished artist. A pair of portraits by Ammi Phillips, a New York folk painter, hang in the entrance hall above a ten-foot-long meetinghouse bench from the Canterbury, New Hampshire, Shaker community.

They acquired more eighteenth- and nineteenth-century American artifacts and became increasingly knowledgeable about their purchases. The husband is a past president of the American Folk Art Society, and he and his wife both lecture at antiques shows and have published articles. Among their



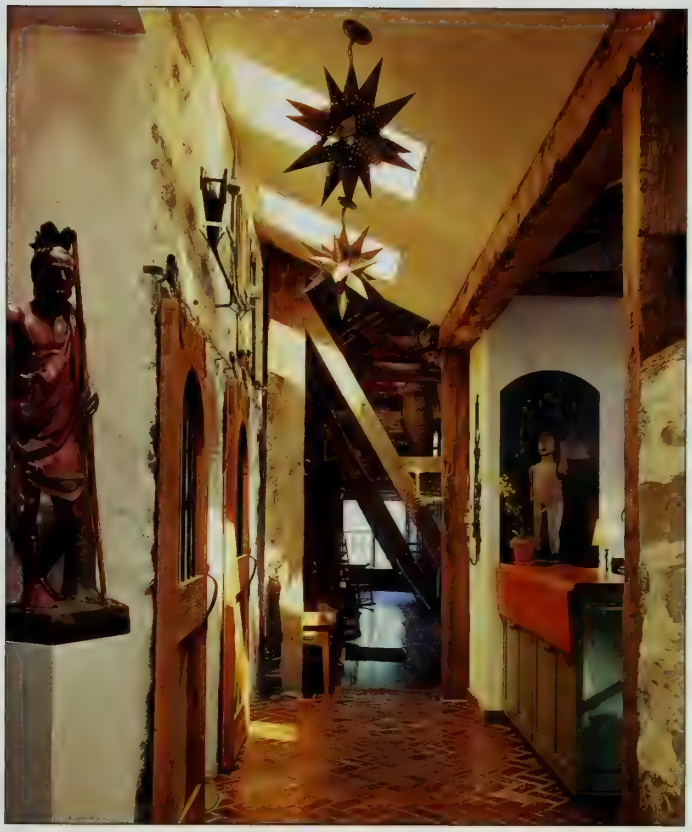
A Shaker trestle table that seats up to 14 is in the dining room, a space that had formerly been the kitchen. In the Shaker tradition, extra chairs are hung from wall pegs to conserve space and keep them from collecting dust. The circa 1830 cabinet was built directly into the wall.







LEFT: The bed frame in the master bedroom, with Shaker-style post finials, was designed from old materials. Above it is an 1810 painting by John Brewster, Jr. The blanket chest is from the Mahantango Valley in Pennsylvania and is decorated with motifs typical of that area.



outstanding collections are weathervanes, items related to fire fighting, cast-iron toy banks and trade signs.

The husband was born in Philadelphia, where Benjamin Franklin founded the first volunteer fire company. This, and the couple's older son's childhood desire to become a fireman, inspired their interest in fire-related objects. "Metal hats were worn for fighting fires, but when the firemen paraded, they wore leather hats, matching leather capes and burnished belt buckles," the husband says.



Nineteenth-century Pennsylvania stovepipe parade hats are displayed in the barn on hat racks and on a nearby beam, close to several leather fire buckets. A working hat trade sign, which originally hung outside the Veteran Fireman's Association of New York, now hangs from the ceiling; it has been electrified to help light the barn.

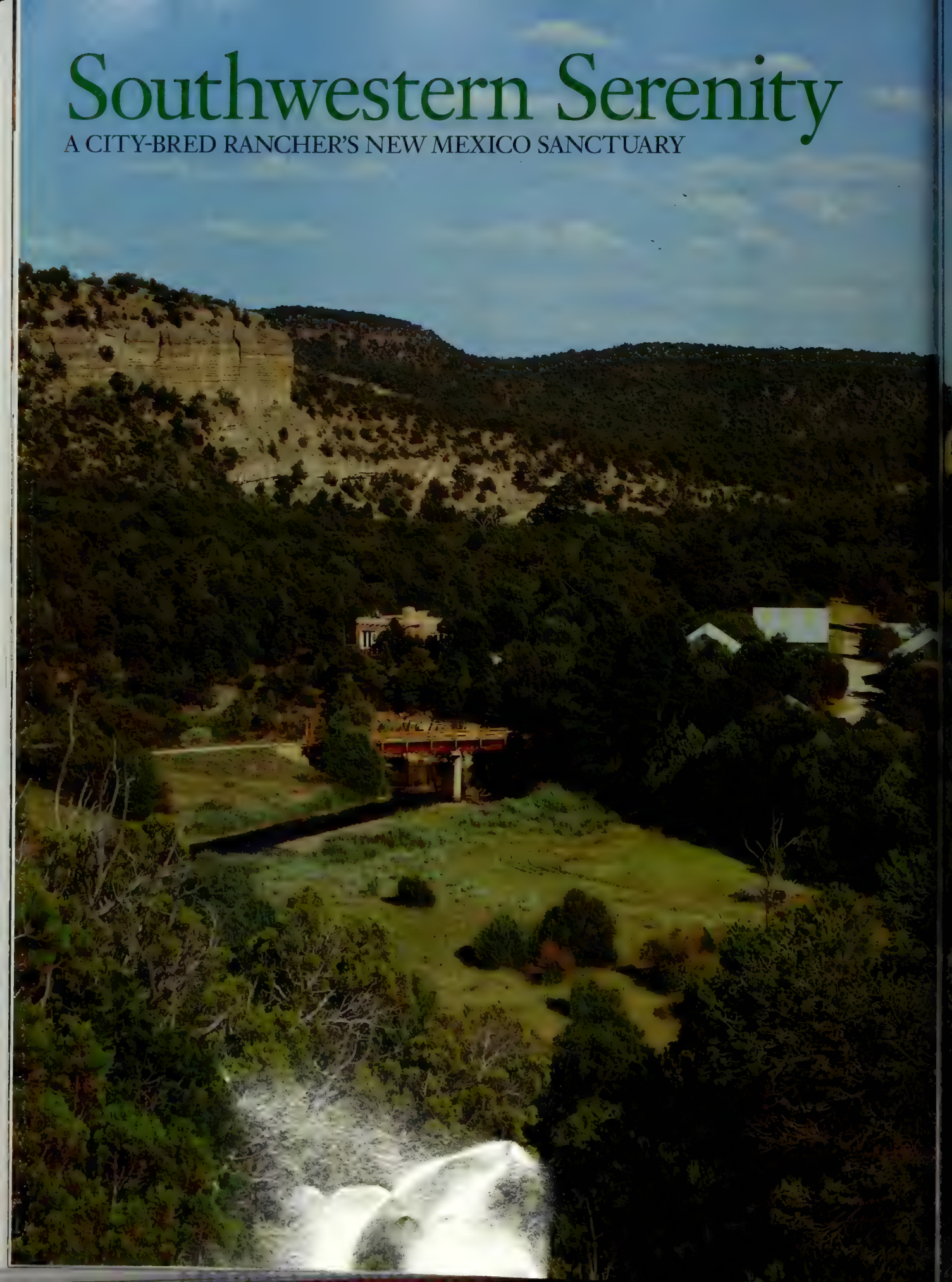
The vast space is filled with wonders. By the west wall are two dower chests, both highly decorated and in perfect condition. "Blanket chests were among the most important pieces of furniture in a nineteenth-century Pennsylvania German farmhouse," the wife says. "They were used to sit on, to sleep on

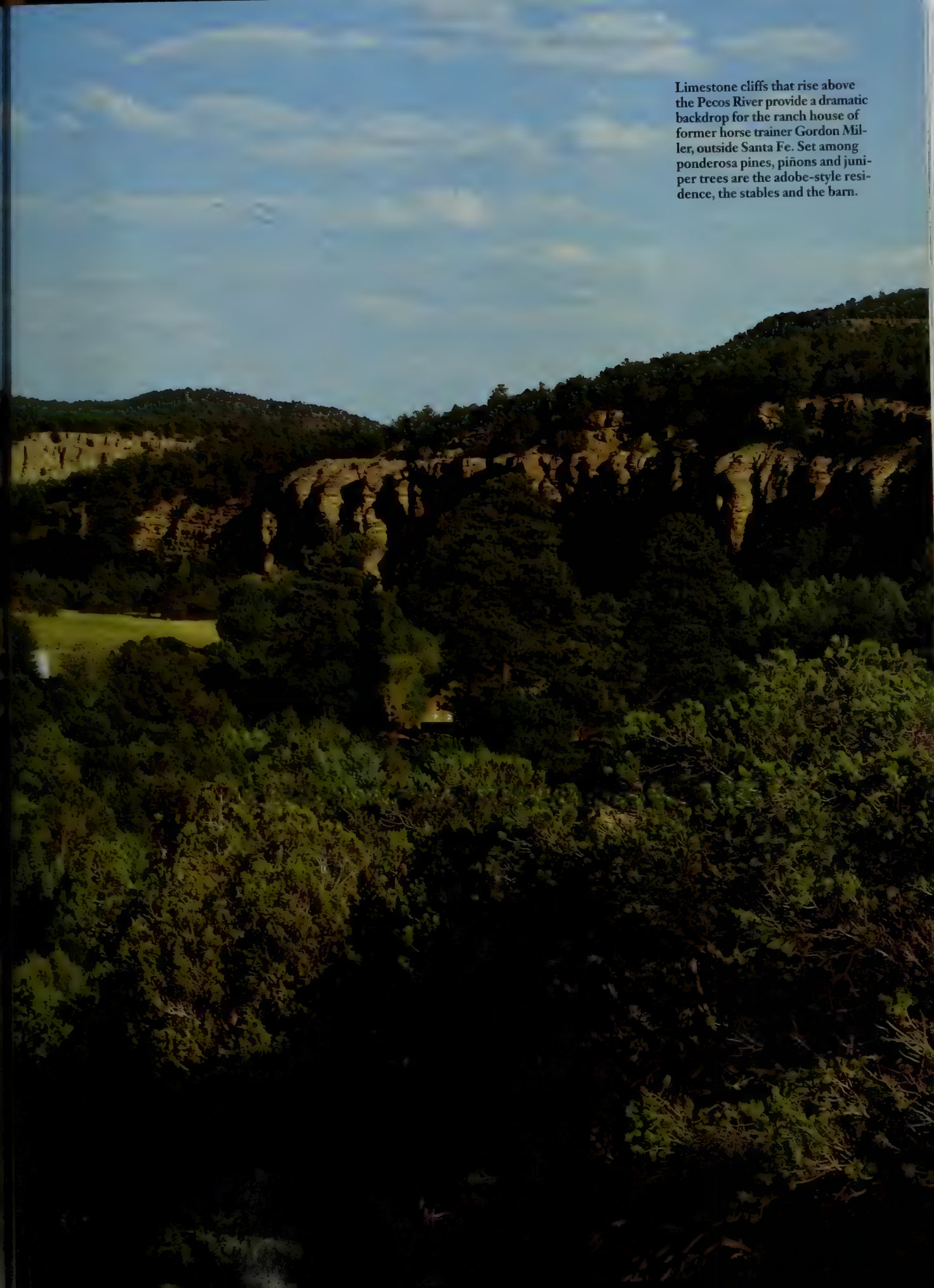
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TOP: A cigar store Indian stands near horse stall doors in the hall that connects the original house to the new kitchen, at right, and the barn beyond. ABOVE: The owners favor the now stepped appearance of the rooflines, which follow the property's gentle slope.

Southwestern Serenity

A CITY-BRED RANCHER'S NEW MEXICO SANCTUARY





Limestone cliffs that rise above the Pecos River provide a dramatic backdrop for the ranch house of former horse trainer Gordon Miller, outside Santa Fe. Set among ponderosa pines, piñons and juniper trees are the adobe-style residence, the stables and the barn.

Text by Nancy Collins
Photography by Robert Reck

The best thing about living here is coming home to it," rancher Gordon Miller says of his Pecos Valley house, located thirty minutes outside Santa Fe. "But that requires leaving, which isn't easy. New Mexico is as much the land of entrapment as it is the land of enchantment."

Miller looks out onto his backyard and the river that runs directly below his 1,300-square-foot house. "In this canyon, it's like living in a cathedral. Peace, spirituality, the mirror that we hold up to ourselves to ask the hard questions, are closer at hand here."

When Gordon Miller, a former horse trainer and a habitué of New York City and East Hampton, announced that he was moving to New Mexico, his friends thought the born-and-bred San Franciscan had gone a little cuckoo. What would this irrepressibly social raconteur do out in the great Southwest living by himself?

Be happy, as it has turned out, especially after settling into his house, which is on land that came with its own glamorous past, having once been owned by Greer Garson and her husband, Buddy Fogelson. "Friends bought this four-thousand-acre ranch and asked, 'Do you want to build a house here?'"





RIGHT: Paul Connor's 1907 painting of Tahquitz Canyon hangs in the living room, along with a mountain skull Miller found on the property. A Plains Indian headdress rests on the mantel. A Navajo rug is on the chair; an 1890 Italian gilt horse head sits on the kiva-style hearth.

Miller (left, with Bess, his Pembroke Welsh corgi) says of the ranch, "When I'm here, I never feel like leaving. It's like heaven on earth." OPPOSITE: His grandfather's trunks are in a corner of the living room, by a painted armoire displaying Hopi, Pueblo and Navajo bowls.

certainly did, and he knew exactly what he wanted: "A house large enough for me, my dog, my cat—and a kitchen, a living room and a bedroom, all with fireplaces. That was it."

Not quite. "I also decided to combine the kitchen and living room on two levels, and I was determined to have thirteen-foot-high ceilings in the living room. Yes, I wanted small and intimate, but with large windows that would draw me outside, because that's what this place is about."

During construction, Miller lived in a trailer on the property, carefully overseeing every detail of the house, which was situated on a particular bend in the river. "I've lived on an ocean and a lake, but to live by a river—to see it coming at you, disappear before your eyes and then emerge again—is a completely different dynamic."

While building the house, Miller sent a Polaroid to Greer Garson, who was living in Dallas, saying, "Here's where I'm putting the house." She sent back a typewritten note saying, "That was the corner in the river where I caught my biggest trout. I always called it my trout elbow."

Though Miller did get the coziness he desired, the house came with its own agenda. "I grew up in big houses that





LEFT: The painted New Mexican kitchen *trestero* in the living room "was possibly for storing breads," says Miller. Now it hides a phone, a fax and a computer. Atop it is a bust by Jose Canas of Mona Mansell, Miller's mother and the founder of the Freedom Institute in New York City.

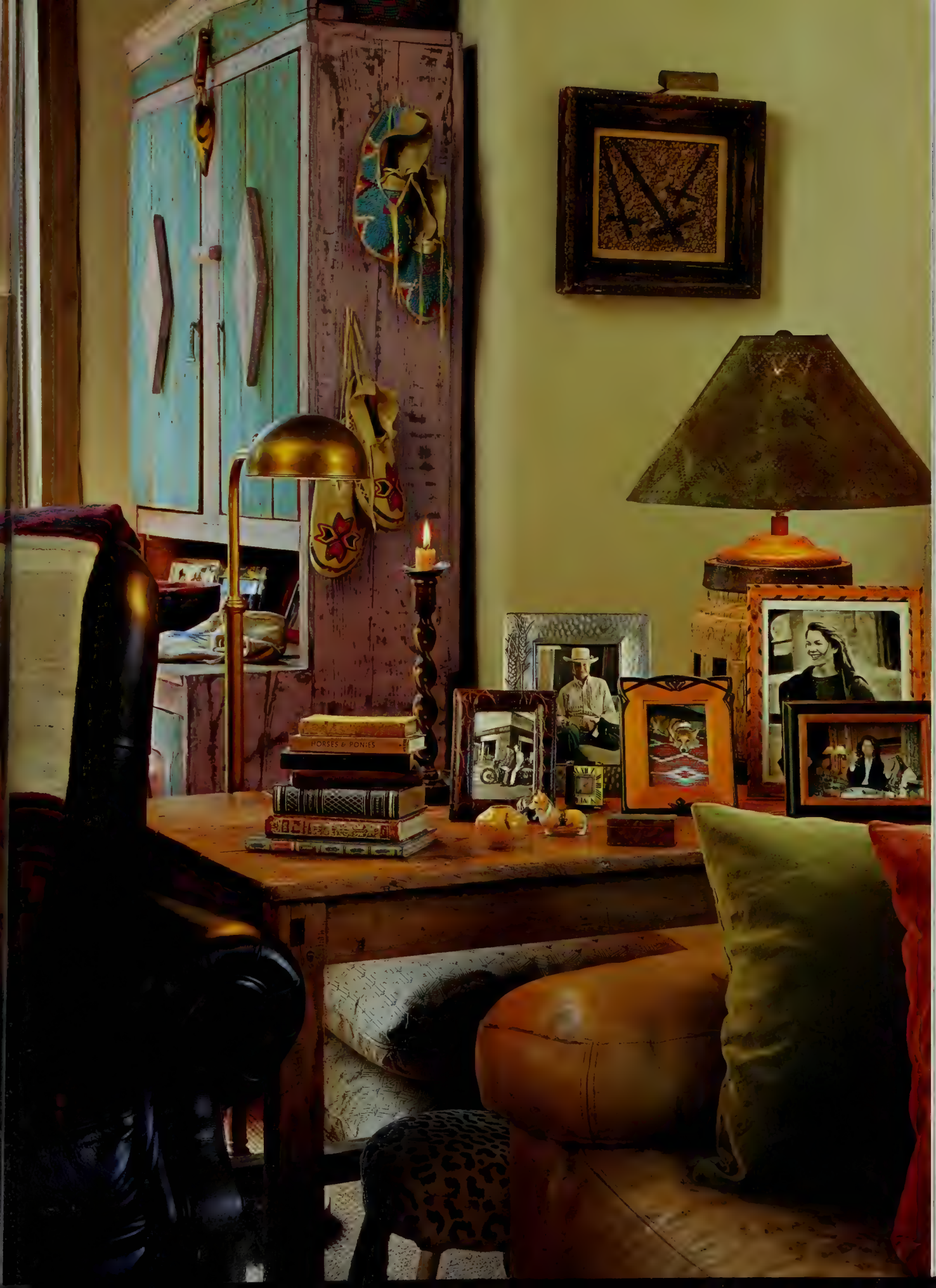
were like an entire body, but this one's like the palm of my hand," he explains. "There's a place for everything." Including his office, secreted in the living room in an outsize *trestero*, or armoire. In it are a phone, a fax and a computer, "so I can close the door on my linear life. I don't like looking at them; they seem to be saying to me, 'Why aren't you here working?'"

Flanking the armoire is a leather-covered sofa with a Navajo blanket in one corner. "Originally, I thought that just because it was Santa Fe, that didn't mean I had to do Southwest to death," he says. "But after a while I thought, What the hell? You like the stuff, so why not? One by one I brought out the Navajo rugs, the Indian headdresses."

Miller's house took on even more meaning in 1987 when a car wreck in Santa Fe left him in a coma for two months. "The doctors told me there would be six or seven years of periodic surgical procedures—bone grafts, corrective surgery. The healing process doesn't coincide with a hospital environment, but here, in the Pecos Valley, you heal at an accelerated pace."

Toward that end, Miller

OPPOSITE: Pairs of Shoshone and Kiowa moccasins hang from the armoire, near *Three Crosses of Calvary*, a work painted on river pebbles, circa 1920, by Chester Tony, of the Taos Pueblo. The 1,300-square-foot, one-bedroom house, Miller says, is "like a boat—everything has its place."


HORSES & PONIES

ABOVE: On the windowsill in the master bedroom is a wood-and-cloth fertility tablita, a Pueblo Indian ceremonial headdress. The photograph is of Miller's aunt. RIGHT: Painted wicker and sun-bleached deer antlers Miller collected on the ranch distinguish the entrance porch.



readjusted his space to include a hospital bed in a custom-made pine frame. "Hit the right panel of buttons, and it goes up and down, like Olga Korbut," he says. "Do I sleep well? Yes, but during the night I keep my windows open, so if anything is going on with my horses, Dutch and Lilah Clark, I can hear it."

After more than a decade of inhabiting [illegible] focusing on [illegible] "My favorite [illegible] this house are [illegible] the walls, the photo[illegible] my friends, and my dog[illegible] you can put your [illegible]



OVE: Miller and Dutch, his seven-ar-old paint gelding, walk in a riv- pasture near the house. BELOW: Greer Garson, who used to own the nch with her husband, called this r trout elbow," Miller says of the nd in the Pecos behind his house. t was her favorite fishing hole."

"HERE, YOU CAN PUT YOUR FEET UP WHEREVER YOU WANT, DIRT OR NO."



wherever you want, dirt or no, and the dog can go anywhere," he says. "If it were bigger, the horses could, too."

Despite his self-imposed isolation, Miller, by e-mail and phone, stays in constant touch with the outside world, where even he must occasionally sally forth—only to gratefully return. "Whenever I've been away, I drive over the hill into this valley, and it moves me tremendously," he says, speaking of the sixty-five hundred acres now owned by Val Kilmer. "I still think, though, that someday someone is going to show up at the door and say, 'This is a mistake. Your visa allowed you to live here only two years, so you have to go back from whence you came. I mean, my God, man, you've been living in the Pecos Valley forever and you're still riding with an English saddle.' " □





SEASONS at Pretty Marsh

A CONTEMPORARY MAINE HOUSE REDEFINES SHINGLE STYLE



"We reinterpreted the Shingle Style for a Maine cottage," architect Matthew Elliott says of the Pretty Marsh house he designed with his wife, Elizabeth. ABOVE: A gable with a band of windows crowns the entrance. LEFT: "The living room establishes a tone of quiet elegance."

Matthew and Elizabeth Elliott, a husband-and-wife team of architects who practice in Blue Hill, Maine, bring a skilled and knowing balance of tradition and modernity to the houses they design. Where appropriate, their work is influenced by the character and quality of nearby century-old houses—relics of the Shingle Style, which briefly flourished in the last two decades of the nineteenth century, only to gradually fade in the early twentieth.

A current example of the Elliotts' aesthetic is a 4,500-square-foot, two-story year-round retreat they designed for a New York couple with grown daughters and grandchildren. Overlooking Pretty Marsh Harbor, Maine, it occupies a beautiful and secluded wooded site with a winding footpath down to the shore. Matthew Elliott says that the clients hoped their house would appear and feel as though it had been there a long time. Consequently, it was decided that it should be a version of

Architecture by Elliott & Elliott/Landscape Architecture by Patrick Chassé
Text by Mildred F. Schmertz/Photography by Brian Vanden Brink

"An important aspect of the residence is its flexibility of use—the clients like to go there year-round," says Matthew Elliott. "It relates to all seasons." BELOW: White-oak floors and stair treads bring a touch of color to the welcoming entrance hall and gallery.





Shingle Style that would fit well among the genuinely old residences that give the region much of its architectural distinction and sense of history.

When the Elliotts do Shingle Style, they engage in the revival of the idiom that architectural historian Vincent Scully launched in the late forties. Historians had first designated the shingled houses as Queen Anne, because, like those for which that style was named, most were asymmetr[illegible] elevation and had com[illegible] and gabled roofs, corner [illegible] around porches and decora[illegible] patterns. Yet they differed fr[illegible] Anne in fresh and original w[illegible] recognized the uniquenes[illegible] completely blanketed with shingles, often playfully curvilinear in form, and freely responsive to landscape. He deemed them a completely American invention and precursors of the modern movement. It was Scully who gave the style its name and, through his influence on the postmodern architects of the sixties and seventies, brought about its resurgence as a prototypical source of ideas about form, space and materials. So far the revival has lasted over [illegible] years, two decades longer than the [illegible] of the original style. The Elliotts, [illegible] established their practice in 1993, [illegible]ong to the [illegible]nt generation of [illegible]hitects [illegible] going.

[illegible]ding to Matthew Elliott, some of their clients want a fairly traditional Shingle Style house, while others challenge them to reinterpret the style. The house in Pretty Marsh is a subtle and understated transformation within the idiom rather than an effort to amass a set of expected formal elements and details. Because of the narrow buildable area within the easements of the



site, the plan is compact and almost symmetrical. There are no wraparound porches, no eyebrow or polygonal dormers, not a single tower. The almost obligatory Palladian window centered on the main façade didn't make it. The roof, instead of being a complex mix of gambrels and cross gables, consists of a simple front gable intersected by a band of windows on the main entrance façade, to the north, and dormers on the east and west elevations. A pair of wide, multiwindowed gabled dormers on the south give the bedrooms a harbor view. The arc of windows in the breakfast area is the only curvilinear segment of the house.

The design, nevertheless, makes clear-

"The living room, which is the core of the house, is scaled so that two people or a large gathering of family and friends would feel equally comfortable." A Queen Anne–style card table and a Queen Anne side table stand near a window seat. The French doors open to the sunroom.

THE CLIENTS HOPED THEIR HOUSE WOULD FEEL AS THOUGH IT HAD BEEN THERE A LONG TIME.



"Subtle details throughout the rooms—for example, the kitchen hardware—add interest without being fussy," notes Elliott. He laid out the space with white oak and stainless steel. U-Line undercounter refrigerator. Kohler sink. Cooktop, General Electric. Asko dishwasher.

ly evident its Shingle Style provenance. The use of continuous cedar shingles on the walls and roof and the assemblies of windows with multiple panes above and single panes below have been commonplace since the style's beginning. The paired double columns and gentle wood arch supporting the quiet wave of the entrance canopy was perhaps intended by the Elliotts to recall the influence of Japanese architecture on the nineteenth-century American creators of the style. Or more likely, they were inspired by the sinuous profile of a canopy above a stone arch at the entrance to Stone- [illegible] Style masterpiece by Henry Hobson Richardson in Waltham, Massachusetts.

The Pretty Marsh house is set within a landscape, designed by Patrick Chassé, of lawn and paved terrace, separated by a weathered Maine fieldstone retaining wall from a wooded slope to the shore. The plan is tightly organized about a cross axis. The north-south axis bisects the entrance porch, entrance hall, fireplace and living room. To the north of the east-west axis are the kitchen, pantry and mudroom, the entrance hall and staircase, and the bedroom and bath of a guest suite. "We put the kitchen and breakfast area on the east side of the house to get



"[W]e were careful to orient the building to take full advantage of the sun," Elliott explains. "Light pours into the kitchen in the morning and ends up flooding the sunroom in late afternoon." Painted wicker furniture is arranged by windows framing views of the forest and the sea.

the wonderful morning light," Matthew Elliott explains. To the south of the axis are a dining room for ten people, a sunroom, the living room, the rest of the guest suite and a screen porch. The second floor has three bedrooms with baths and closets, and a small office. In order to keep the house low and horizontal, as the owners wished, these spaces are tucked under the shed and gabled dormers of the roof.

From the beginning, the residents were devoted to perfecting the interiors. They chose and placed all of the furnishings and works of art. They and the Elliotts agreed that windows, doors, cabinetry and paneling were to be as well crafted as they would have been in a great Shingle Style house of 1880, a not inconceivable goal, given the skills of Maine craftspeople. The clients had no difficulty accepting the Elliotts' recommendation that old-fashioned weights and chains be used in the double-hung window sashes; that walls be plaster and not gypsum; and that the best way to temporarily close off the dining room from the living room, or the kitchen from the entrance hall, was by means of pocket doors, an amenity that many old houses possess. Another invisible pocket was inserted into the exterior wall of the dining room to allow the pair of sash windows to smoothly disappear down into it, should the owners and their guests wish to have an unimpeded view of the trees and water on pleasant evenings.

"The hardest thing we struggle with," Matthew Elliott says, "is how to capture the sort of character that an old house has just because it's old. There's a certain feel to those houses, and it comes down to the details—door hardware, types of windows. They must be right, click in and make the place look like something other than just a new house." The architects will have achieved their goal in Pretty Marsh, once the shingles weather a bit. □



"The property is at the end of a cove and offers spectacular vistas. At the very start of the project we walked the site with the landscape architect, Patrick Chassé, so we'd all make the best use of the land." LEFT: The master bedroom, on the second floor, faces the water.

BELOW: The house and south lawn rest on what Elliott calls a "plinth-like" flat elevation delineated by a low fieldstone wall. The living room is flanked by the sunroom, right, and a screen porch. OPPOSITE: A bluestone-paved terrace fans out before the breakfast area.





Architecture by Lake/Flato/Interior Design by Gregga Jordan Smieszny
Text by Philip Nobel/Photography by David O. Marlow

Rocky Mountain Resolution

INTEGRATING NATURE INTO A DRAMATIC GLASS-AND-STEEL RESIDENCE IN COLORADO



ABOVE: The Castle Rock, Colorado, residence of Fred H. Bartlit, Jr., and his wife, Jana, is a collaboration between Lake/Flato Architects and interior designers Alex Jordan and Dan Smieszny, of Gregga Jordan Smieszny. The house, dug into a hillside, overlooks the Rocky Mountains.

I wanted a house where my family and friends would enjoy being," Fred H. Bartlit, Jr., says of his year-and-a-half-old clifftop aerie in Ca[illegible]do. "This isn[illegible] not competin[illegible] I didn't want [illegible] *pressive* ever to h[illegible]

But in life, it see[illegible] er get exactly what [illegible] The house, designed [illegible] vid Lake, Ted Flato and [illegible] Green, of Lake/Flato A[illegible] tects of San Antonio, is an impressive structure on an equally impressive site. The eighteen-room, 6,500-square-foot residence is an unusual composition of angular steel-and-glass pavilions backed by an earthwork formed by bedrooms roofed with sod. It might elicit as many compliments as the Front Range peaks it frames.

While they may have underestimated the impact of the house on others, through [illegible]xtraordinarily close col-[illegible]n with Lake and their [illegible]quares—Alex Jor-[illegible]mieszny, of [illegible]szny in [illegible] and

Fred Bartlit describes his marriage as "a unique two-person team—we do everything together." This includes work as well as play: Jana Bartlit often accompanies her husband when he makes appearances as a trial lawyer in courts in the United States and Europe. "We're always under stress," he says, "seven days a week, twenty-four hours a day." So the house was envisioned as a kind of

RIGHT: The pathway to the eastern entrance is marked by boulders and walls of granite and stone, which extend into the interior. "The walls merge with the land," says David Lake. "You can almost imagine that they were ruins and the rest of the house was built centuries later."





A 1932 cartoon for Sir Frank Brangwyn's Rockefeller Center mural is above a Chinese camphorwood chest in the entrance hall. "Given the free-flowing nature of the space, the chest takes on a sculptural quality," says Jordan. The glass sculpture, *Mountain*, 1997, is by Katsuya Ohgida.



In the living room, two circa 1901 Josef Hoffmann chairs join a 1920s Czech round table, from Karl Kemp & Assoc. On the wall is Suzanne Caporael's *Yellow and Blue Waves*, 1991. Giant sofa chenille. Bergamo sofa pillow fabrics. Chinese bronze rabbits, Nagel Antiques.



"Instead of matching the family room's furniture to the architecture, we thought an eclectic mix of modern and antique furnishings would highlight it," says Jordan. The ceiling is beechwood, with oiled steel supports. The 19th-century hand-blown bottles are from Karl Kemp.



oulders like those outside the res-
lence were brought indoors to cre-
e an atrium in the hallway leading
the master bedroom. "It gives
u the sense that you're walking
utdoors," says Jordan. "The nine-
enth-century Japanese bronze
ot adds to the gardenlike feeling."

THE SLOPING FORMAL ENTRANCE WAS CONCEIVED AS A KIND OF CONCEPTUAL WATERCOURSE, LAKE SAYS.



RIGHT: "The challenge of the master bedroom was to incorporate the sleeping, sitting and work areas in a modest and irregular space," says Jordan. Against the wall is a Chinese granite millstone. Foster Gwin walnut table. Hinson & Company banquette linen. Sony television.

retreat. The architect's goal was to balance protection and openness, security and space, while maintaining a low profile on a high-profile piece of land.

The Bartlits arrived on their ridge in Castle Rock, sixty-four hundred feet above sea level, after many years of living on Lake Shore Drive in Chicago. They loved their Bruce Gregga–designed apartment there, but they felt that there might be more to life than what was available in that cold, midwestern city. "We looked everywhere—Santa Fe, Carmel, the usual suspects—before we found this place," Fred Bartlit says.

The residence began humbly, with a pair of photographs. "They showed me a Romanesque loggia, and I said, 'Well, I don't think that fits the terrain,'" Lake remembers. He countered with an image of a ruined Irish burial cairn where lichen-spotted stone walls interrupted a hill and trailed off like spread fingers into the land. To his surprise, the Bartlits approved, and [illegible] emboldened to push [illegible] ents even further.

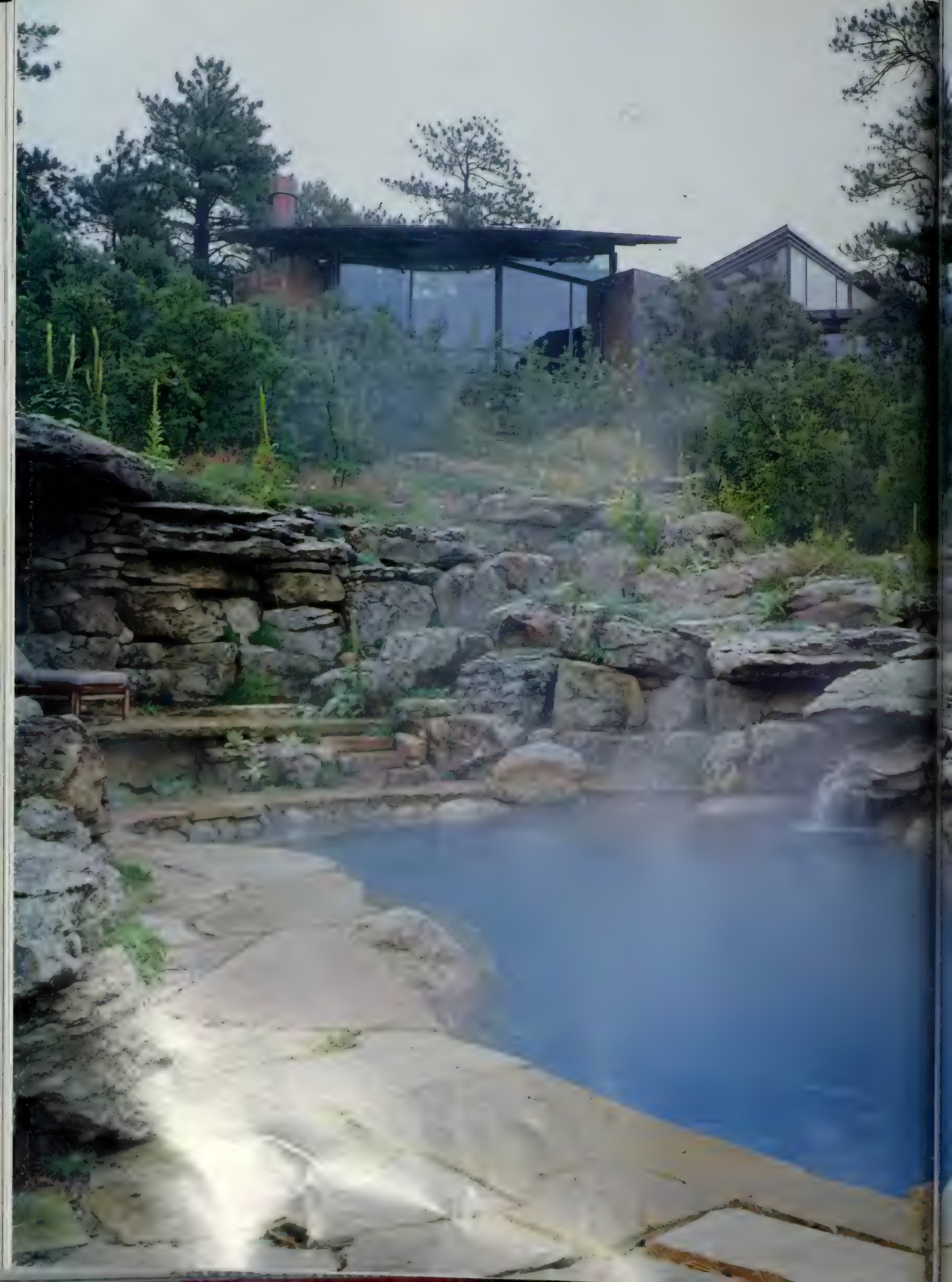
First, he personally [illegible] ed a site that would take [illegible] vantage of a swale along the edge of the cliffs, then he returned to Texas to give form to the house that would crown it. Working subtractively on a clay model, Lake and his team roughed out what he remembers with a laugh as a long-shot scheme inspired by the contours of the site, that mossy Irish cairn and the rusty minehead shacks common in the area. "They said they loved it, and I said, 'Oh my God, now we have to figure out how to *do* this.'"

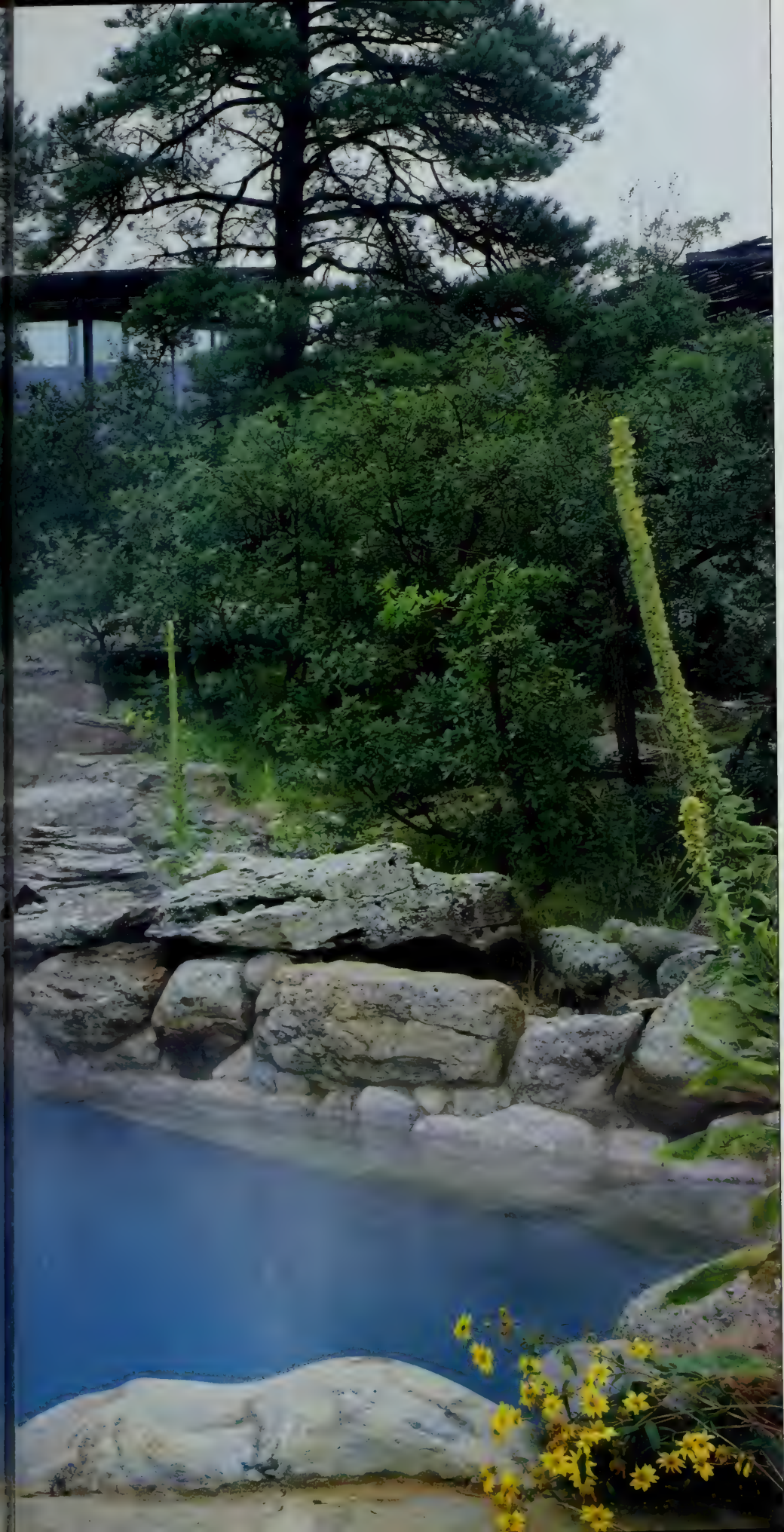
The finished house reveals none of Lake's initial anxiety. One approaches it by traversing a prairie-topped mesa to [illegible] stands of scrub oak and ponderosa pine that mark the [illegible] the 116-foot-high [illegible] house's sloping [illegible] emphasizes [illegible] drop. It [illegible] kind of [illegible] Lake [illegible] through [illegible] emptying into the quarrylike pool carved into the swale on the precipice. The dramatic entrance also presents visitors with a concentrated version of the architect's palette: the slightly battered retaining walls of stone and granite, the light copper panels taking their natural patina, the clean dark-bronze-colored steel and the insulated glass tinted with a hint of green.

The entrance ravine also helps to divide the house into its two functional zones. To the right, one passes beneath the elevated windows of the master bedroom. Containing the kitchen, an office and a family room, this section of the house allows for cliff-dwelling in modern-day comfort. The loosely connected pavilions that sprawl along a gallery to the left of the entrance shelter the more public areas of the house—the dining room and a formal living room. Nearby are a pair of spacious outdoor terraces. Light is introduced to the gallery by two landscaped atria; on the uphill side, the two sod-roofed guest bedrooms, the garage and the staff quarters buttress the hill. The garage leads into yet another planted atrium and has an eye-level window with a view to the

"He must have taken hundreds of pages of notes on our lifestyle," Fred Bartlit says of David Lake. "He'd keep asking us, 'How do you live? Who gets up first? How do you entertain?'" OPPOSITE: Oak-paneled walls line a hallway connecting the master bedroom to the office.







east. On the opposite side of the gallery, looking out toward the mountains and the light, the public spaces take wing.

The interiors draw their cues from the same logic: the contrast between the bunkers in the hill and the glass pavilions hanging over it. "When you're in the hill and of the hill, you're on stone, with stone," Lake says, describing the walls and floors. "When you're out in the pavilions, you're floating on wood." Lake notes that he and the interior designers worked hard to find other ways to balance the natural energies of the house, to keep its eccentricity in check: "How do you make the rooms as quiet as possible despite their very active geometry? How do you keep order in a highly disorderly plan?"

One strategy was to continue the house-as-reinhabited-ruin theme that was David Lake's initial inspiration. "We introduced elements that became sculptural pieces within the rooms," explains Alex Jordan. "By contrasting the furniture with the architecture, we made it stronger." And they kept it comfortable and calm—two other items on Fred Bartlit's almost perfectly realized wish list: "I wanted a sexy, sybaritic house," he says, "but I also wanted peace." □

Rosa Finsley, of Kings Creek Landscaping, served as the landscape architect for the project. The pool was built into a swale whose existing stone outcroppings were augmented with granite boulders. Every attempt was made to preserve the site's native vegetation.

Wyoming Simple

AN ARTIST'S STUDIO NEAR THE TETONS CAPTURES THE ESSENCE OF A COUNTRY BARN

Architecture and Interior Design by Paul Bertelli, AIA
Text by Amanda Vaill/Photography by Mary E. Nichols





In Wyoming, architect Paul Bertelli drew on the barn vernacular in designing an artist's studio. New siding, finished in red, was combined with old to create a worn appearance. "The form and proportions are typical of the Rocky Mountain area," says Bertelli.



To the casual passerby, the barn nestled in the foothills of Wyoming's Teton Range looks like just another agricultural outbuilding, as old as the proverbial hills and twice as weathered. A jackleg fence, common on this rangeland, snakes across the unmowed grass on one side; a vintage truck lurks under a lean-to on the other.

But appearances are deceptive—purposely so in this case, as the [illegible] and designer, [illegible] of Jonathan [illegible] ciates, acknowledged [illegible] ent, an artist, [illegible] dio: a large, well-l[illegible] painting and sculpt[illegible] would also be comfo[illegible] hospitable to visiting [illegible] and easy to maintain.

she wanted to preserve the qualities that had attracted her to the landscape in the first place. "This is an extraordinary piece of property—everything around it is completely protected," says Bertelli. The client picks up the architect's theme: "I wanted something that would fit in, that wouldn't clash. And I love barns."

Although barns are often recycled as residences and work spaces, Bertelli's idea was to build one from scratch, using a mixture of old and [illegible] materials that would [illegible] ture the patina [illegible] accent of [illegible] architecture. The [illegible] terior is [illegible] New sid[illegible] inted to [illegible] many

years of Rocky Mountain weather and is virtually indistinguishable from the old, and the chimney and hardware were specially made by local craftspeople.

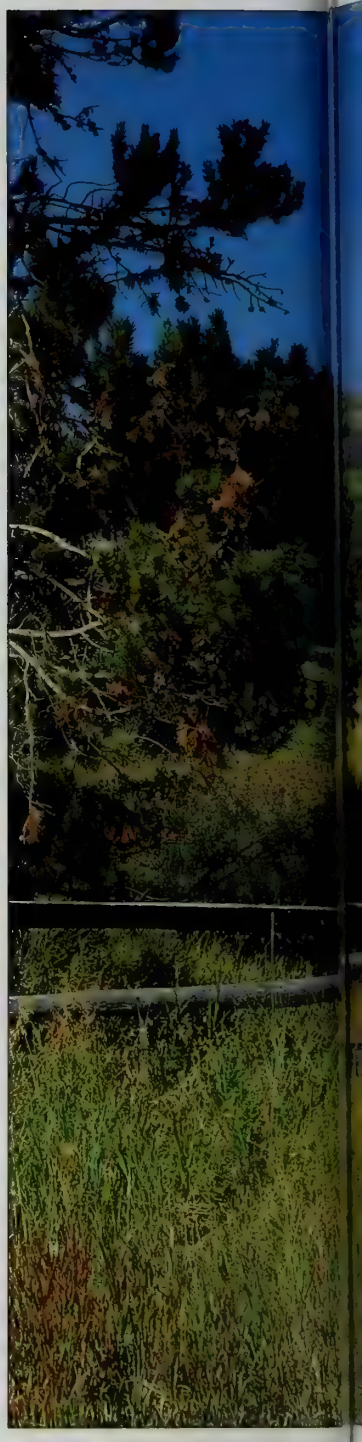
Other elements have an older pedigree. "The massing and the shape of the building are western," explains Bertelli, "but the interior timbers and railings are from an eighteenth-century Vermont barn." This touch particularly pleased his client: "I love the way the timbers were softened over time by the cows' heads rubbing up against them—it gave them a glow." The interior paneling was made from reclaimed fencing that had been whitewashed, and the floors are Idaho white pine distressed by a novel method:

ABOVE: Timbers and railings from an 18th-century barn in Vermont are offset by modern windows in the studio's main space. The client, who worked with masons to lay out the design of the fieldstone fireplace, sculpted the bronze head on the table, *Masai Woman*.

OPPOSITE: Bubba, one of the client's horses, pauses on the deck. The horses, in fact, were allowed to walk on the studio's white-pine floors to distress them. "We do a lot of distressing in Wyoming," the architect says with a laugh, "just not usually with horses."









ABOVE LEFT: Lined with white-washed barn siding, the sleeping loft is simply furnished. Below it is a space where the client stores her art supplies. LEFT: Sliding doors open onto a broad deck and the fire pit. The client works outside when the weather is comfortable.



Design consultant Stephen Michael planted native grasses and wildflowers on the property, which borders protected grazing land. Light was a critical factor. "The windows couldn't detract from the massing of the building, nor could they look residential," says Bertelli.

"My husband and I let our horses walk all over them," says the client. "The soft pine planking shows every nick that the horses left with their hooves."

Light floods the interior through enormous loft windows at the north and south ends of the building and through the huge sliding doors below. Additional light is provided by ceiling fixtures that were fashioned by design consultant Stephen Michael to recall old barn lamps. There's a small loft tucked under the eaves, where a bed with an antique quilt invites afternoon daydreaming. Underneath it is a utility room where the client stores her clay, tools, paints and solvents—all of which are kept on wheeled carts for easy clean-up or for rolling out onto the deck, where she works when the weather is fine. When it's less clement, she can stay indoors, warmed by the fieldstone fireplace in the center of the main work and living space.

Furnishing the barn was all about simplicity, notes the client. "It's full of things that could be moved or wouldn't be ruined by the dust of sculpting." Contemporary chairs are joined by a Shaker bench, Native American blankets and

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Midwestern Roots

All creative acts begin in the same place," observes John Mellencamp. "Whether you're writing a song or a story, or painting on a blank canvas, or decorating an empty house, you start with nothing and you try to make beauty. The creative impulse, whatever form it takes, is one of the things that make life bearable."

The Indiana-born songwriter and performer knows a few things by now about using creativity to make life bearable.

For the past three decades Mellencamp has drawn on his intimate knowledge of blue-collar, rough-and-tumble heartland life to make music that has filled sixteen albums to date. Born with spina bifida, he became a classic American teen rebel of the sixties, identifying, at just twelve years of age, as his role model Hud, the angry, amoral antihero played by Paul Newman in Martin Ritt's 1963 movie of that name. Complaint and lament often marked his early music ("And they call this the Great Midwest / Where you sacrifice body and soul," *John Cougar*, 1979), but as he matured, Mellencamp began to display a more nuanced, compassionate and socially conscious understanding of the world he'd grown up in.

By the time he made *Scarecrow* (1985), the angry young man had evolved into a more seasoned, even in places downright didactic, adult: "You've



"I like the idea of open spaces, the water, the forest," musician John **Mellencamp says of the house** the**he and his wife, Elaine** [illegible] **Lake Monroe in Bloo**[illegible] **diana. RIGHT: Design**[illegible] **Gibson and Fred Dilger** [illegible] **glo-Indian chairs in the g**[illegible]

LAINE AND JOHN MELLENCAMP IN BLOOMINGTON, INDIANA

terior Design by Dilger Gibson/Text by Michael Frank/Photography by Scott Frances





"JOHN'S LYRICS ARE FRANK AND HONEST, AND HE HAS THE SAME APPROACH TO FURNITURE AND DECORATION. HE LIKES THINGS THAT ARE STRAIGHTFORWARD."



ABOVE: "John and Elaine live informally," says Gibson. "They don't have a separate dining room; there's not a lot of division between areas. Their enjoyment of the land and the views was paramount." Writing table, right, Pierce Martin. Torchères from Sotheby's. Edelman leather.

"Between John and me, we've traveled just about everywhere in the world," notes Elaine Mellencamp. "That's why there are so many objects from different places." OPPOSITE: A 14th-century-style cross is on the great room mantelpiece. Pierce Martin daybed and low table.

gotta stand right up for somethin' / Or you're gonna fall... for anything," he sang; and "The Midwest is my home / We've got to start respectin' this world." When *Mr. Happy Go Lucky* (1996) was released, a widening perspective had mellowed him further: "I've seen the goodness / I've known the baddest around... And I'm glad to say I've enjoyed every day / Of the full catastrophe of life."

Mellow, perhaps, but seldom facile and never mawkish—it's the "full catastrophe" of life that Mellencamp ends up enjoying, after all. His is bliss with a barb or two.

In several ways success has allowed Mellencamp to range beyond the heartland, but place—specifically Bloomington, Indiana—has remained at the center of his music, as of his domestic life. When he married model Elaine Irwin ten years ago and began a family (they have two sons together, Hud and Speck), the couple lived in a house Mellencamp had bought and renovated in the early eighties. "I wanted it to look like the Hotel Bel-Air," he says with a laugh. "That was my idea of class. It was all I knew—from being on the road all the time."

But just as Mellencamp's music matured, so did his sense of style. "I've had the opportunity, over the years, to be in some spectacular houses," explains the singer, who, at the height of his career, in 1989, took a four-year sabbatical, during which all he did was stand in front of canvases and paint. "I've always loved art, I've always been detail-oriented, and I've always understood the importance of having a home that's a refuge, a retreat."

Five years ago the Mellencamps bought fifty-six acres on Lake Monroe, one of the largest reservoirs in the Midwest. "John loved the area," Elaine Mellencamp remem-





bers. "Our original idea was to build a little cabin, a weekend getaway. I don't know exactly what happened." "It became our main home is what happened," says Mellencamp. "I'd promised Elaine a place of her own—and finally we were able to build it. This house is about our life together, our family. It's not about my past—it's about our future."

When it came time to think about arranging their interiors, the Mellencamps turned to Fred Dilger and Monique Gibson, the Atlanta-based designers, who have just opened an office in Manhattan. Their recording industry clients include Elton John (see *Architectural Digest*, May 2000) and manager John Reid (see *Architectural Digest*, October 1996), who introduced the pair to the Mellencamps. "We did [illegible] house, on Hilton

continued on page 263

ABOVE: "The Burmese bed plays up the exoticism of the master bedroom," Gibson points out. "Antique textiles, especially the white Indian wedding quilt, drive the room." LEFT: Standing in the master bath is an old santo, one of many displayed throughout the house.

OPPOSITE: "I'm not painting as passionately as I once did; right now I'm writing songs, and that's just as all-consuming," says Mellencamp, who has an art studio in the barn. "The building is divided," adds Dilger. "One half holds a basketball court, the other a gym and John's studio."


SOUTINE
SOUTINE
Walt Kuhn, Painter
GUSTAV KLIMT
Women
HENRI MATISSE



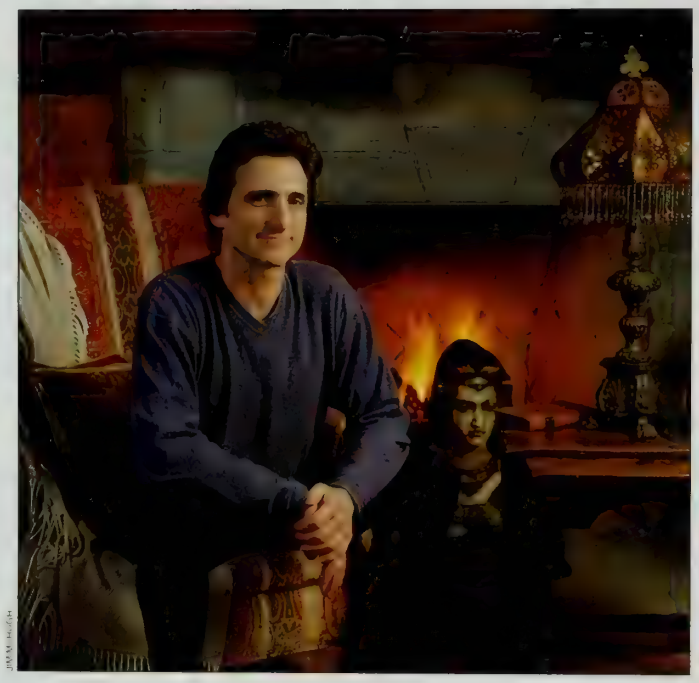


d wanted to own this proper-
since I was a little kid," recalls
ellencamp. A paved terrace
nes the swimming pool. Table
d chairs at far left and chairs
d ottoman in foreground from
utherland; chaises and chairs
ar railing from Triconfort.

California Bountiful

CASUAL COMFORTS FILL PRODUCER LAWRENCE BENDER'S RESIDENCE

Interior Design by Kim Green/Text by Peter Haldeman
Photography by Mary E. Nichols





Lawrence Bender is a producer of movies, television shows and commercials who has, by most measures, done all right for himself. His film credits include *Pulp Fiction*, *Good Will Hunting* and *The Mexican*. But the man is acquainted with struggle. After graduating from college in Maine, Bender headed west to pursue his dream, which back then was acting. Like most actors, he held down a series of [illegible] jobs—catering, [illegible] dolly grip, [illegible] duction assist[illegible] a small apartm[illegible] wood with a room[illegible] he sacrificed. "I was [illegible] ing quarters for gas," he [illegible] calls. "For ten or fifteen years my life was rice and vegetables and frozen chicken legs."

In the late 1980s a friend persuaded Bender to help him make a horror movie for the whopping sum of a hundred thousand dollars. *The Intruder* was not a wild success, but a few years later the same friend introduced him to a young filmmaker named Quentin Tarantino. *Reservoir Dogs*, which came out in 1992, launched the directing career of Tarantino and the producing career of Bender. The movie also led to their

[illegible]ence of movie producer [illegible] (above, in the living [illegible] Calamby Hills area [illegible]ls very East [illegible] Lan Green. [illegible] a French day [illegible] buckets used.

BELOW: Among the living room's furnishings, which include a 19th-century bench and walnut wardrobe, are pieces Bender collected in Morocco and Kenya. The oil is a 1987 work by Manuel Mendive. Sofa and bench cushion fabrics, Lee Jofa. Mulberry Home chair fabric.



collaboration two years later. The tale of a group of contemptible and highly entertaining thugs, *Pulp Fiction* would become the indie hit of the decade.

By this time Lawrence Bender had acquired his own apartment and bought "a bed and a couch," but he was still living, he say[illegible] ing person." He[illegible] by the woman resp[illegible] his two pieces of [illegible] Kim Green, a design[illegible] runs a shop in Los An[illegible] called Feathered Nest. "[illegible] said, 'Why don't you get a house?' I said, 'I can't afford a house.' She said, 'You're crazy; of course you can.'"

Green tracked down a magazine photograph of a traditional New England–style residence, which Bender was so taken with he conveyed the picture to a real estate agent. The realtor, in turn, found the producer a spacious but homey gabled brick dwelling in the Holmby Hills area of Los Angeles. "I walked [illegible] and said, 'Wow, this is it,'" [illegible]ounts. "Of course, I re[illegible] that's what real [illegible]de. You tell them [illegible] you want, [illegible]ace that." [illegible]quare [illegible] a [illegible] for, who[illegible]

ments remained negligible. "We're talking empty," says Green, who again bailed Bender out. "We discussed it, and I got a sense of what kind of feeling he wanted: eclectic, comfortable, informal, but with an edge of formality."

The designer whipped together a number of cozy sofas and armchairs and warmed them with needlepoint and

"The house has high ceilings and large open rooms," the designer says. "My objective was to make it welcoming and comfortable." RIGHT: Model yachts from the 1920s are displayed on a tall cabinet in the entrance hall. Above the piano is a 1986 watercolor by Mendive.



THERE IS NO MOGUL-STYLE SCREENING ROOM, BUT THE PLACE IS PRIMED FOR PARTIES. "THIS HOUSE LOVES PEOPLE," BENDER SAYS.



velvet pillows and throws. She had lamps made of vintage fabrics and bases. She met up with Bender in Europe to shop for unfussy eighteenth- and nineteenth-century country furniture. They traveled together to New England and amassed truckloads of furniture, quilts and candlesticks, along with such items as a homespun drum and an apothecary's chest, which double as a table and a bench, respectively. And she gave free re[illegible] to the [illegible] own ma[illegible]

"After al[illegible] ing nothing a[illegible]

surroundings suddenly became incredibly important," reports Bender. It was especially meaningful that they reflect his wide-ranging travels. The lofty rooms are now alive with sculpture and paintings picked up on film shoots and personal trips. Statuary from Morocco and Kenya line the living room mantel. A Buddha from Thailand [illegible] the bedroom. A prim[illegible] figure from Bor[illegible] acquired on a location [illegible] *Ivana and the* [illegible] ben Large [illegible] by Man[illegible] known Cuban artist, hang in many of the rooms.

Bender, whose next big-screen project is *The Knock-around Guys* (about the children of gangsters), spends long hours at the office and weeks at a time on location. But his home is his haven. The bedroom he uses (there are six in all) is a snug space upstairs that he calls his "tree fort." In the morning he retreats to the poolhouse to practice *iyengar*, a strenuous style of yoga. And a couple of resident friends keep the place cheerful: "It's beautiful. I come home, and they'll be

ABOVE: A New Orleans jazz figure adds whimsy to the dining room. A 19th-century chandelier hangs above the table, which is set with pewter-and-crystal stemware and pewter candlesticks. Geary's of Beverly Hills porcelain, silverware and napkins. Mulberry Home chair fabric.

OPPOSITE: Bender found the statue of the Mahavira that stands in the second-floor TV room "in about twenty pieces in an old Indian shop after the 1994 earthquake," he says. An iron-and-alabaster lamp is on the bar. Ralph Lauren Home sofa linen from Hinson & Company.




BREAD

…wrence wanted a variety of …es with different ambiences …ntertaining guests," says Green. …OSITE: A plank-top farm table …a fanciful beaded chandelier de… the breakfast room. Christina …hwell's 1990 mixed-media work … left. Brunschwig & Fils plaid.



…ooking, and I don't have to …urn on any switches."

There is no mogul-style …creening room, but the place …s primed for parties. "This …ouse loves people," Bender …ays. "Entertaining is one …hing that always brings me …back." In the summer he'll …throw large poolside barbe…cues for industry colleagues …and their families, and once a …month he hosts more inti…mate dinners in the dining …room. He takes particular sat…isfaction in organizing chari…ty events. Several years ago Bill and Hillary Clinton invited the makers of *Good Will Hunting*, including Bender, to a screening of the movie at Camp David. "Here I am meeting the president and first lady," he says, "having dinner with Madeleine Albright on one side and Erskine Bowles on the other. I think what we do in Hollywood is important, but obviously what they do has a whole other relevance." The encounter rekindled his political passions and led to a number of benefits at the house, such as last summer's fund-raiser for the Christopher Reeve Paralysis Foundation, an event that attracted eight hundred from Hollywood and Washington.

"When I was struggling in my career, I couldn't think of anything else," Lawrence Bender confides. "The urge to make a difference started coming out once I got out of survival mode. It's been, let's say, a learning experience." □

ABOVE: A linen-velvet sofa, a leather-covered wing chair and a leather-top desk fill the office. Two mixed-media works by a Cuban artist hang at left. Of Bender, Green says, "He has eclectic tastes. I wanted the house to reflect the many sides of him and still feel all of a piece."



The mantel in the master suite holds a Buddha the producer found while scouting locations for *Anna and the King* in Thailand. A work by Mendive is above it. Also in the space are an antique Tabriz, a vintage bamboo-and-sea-grass table and two French club chairs. George Smith sofa.



Portraits of Places

NINETEENTH-CENTURY PAINTINGS OF AMERICAN TOWNS





By Jeffrey Simpson

In the middle decades of the nineteenth century certain men could be found trudging or riding along the dirt roads of rural America. They were usually young, and if they stopped to ask a farmer's wife for a dipper of cool water or a traveling peddler for directions, they often revealed a European accent. Two things distinguished these young men from pioneers heading west in search of land or circuit-riding preachers who might be making their way on the same dusty highways: They were likely to have a particularly searching gaze, which they turned on the landscape as they walked or rode, and they invariably had an artist's easel strapped to their backpack or saddlebags.

These men were painters, usually professionally trained, sometimes with a background as lithographers. If they were from across the waters, they were responding to the enormous appeal the American landscape held for Europeans; if they were American born, they were often out to document the land for their fellow citizens, who in those days might never travel more than ten miles from home.

Sometimes the itinerant artists recorded famous places —natural wonders such as Niagara Falls or bustling centers of population such as Boston Harbor—but they often recognized an immediate

View of Painted Post, New York, Henry Walton, 1851. Oil on canvas; 31½" x 37½". In his paintings, Walton focused on recording images of the people and places of central New York State, the Ithaca-based artist's home. Hirschl & Adler Galleries, Inc., New York.

COURTESY HIRSCHL & ADLER GALLERIES, INC., NEW YORK



View of Harper's Ferry, Joachim Ferdinand Richardt, circa 1858. Oil on canvas; 28½" x 48½". With his depiction of a southern town, the Danish artist transcended his reputation for scenes of Niagara Falls. Robert M. Hicklin Jr., Inc., Charleston, South Carolina.

commercial opportunity in painting the streets of small towns and cities for proud citizens. These "portraits of places," as New York art dealer Peter Tillou calls them, were often the only record that would exist of the communities that made up America before the Civil War and the rise of industry changed the landscape forever.

Today these works command prices that can easily top $100,000 and fewer and fewer are available. "They're a rarity," says Tillou. "I'm always delighted when one comes out of hiding. Their marketability compared to contemporaneous portraits is a hundred to one."

Robert M. Hicklin, Jr., owner of the Charleston Renaissance Gallery in Charleston, South Carolina, says, "While the market for townscapes generally has risen with the rise of the American painting market, the desire for paintings of specifically southern locales has risen dramatically, and those you just can't find."

Adds Betty Krulik, of the Spanierman Gallery in New York, "In an age of technology, people are nostalgic for a simpler life." She concurs with Hicklin, saying that "there's a great interest in locale these days," and mentions a recent exhibition at New York's National Academy of Design called "The Cos Cob Art Colony." "It was wildly successful," she explains, "not just because there





THESE WORKS WERE OFTEN THE ONLY RECORD THAT WOULD EXIST OF THE COMMUNITIES THAT MADE UP AMERICA.



COURTESY SPANIERMAN GALLERY NEW YORK

was a noteworthy artists' colony of American Impressionists in that little Connecticut town or because the paintings were great, but because people wanted to see what Cos Cob looked like then."

"There's a taste now for developing a sense of one's own place in the world," says David Clemmer, of the Gerald Peters Gallery in Santa Fe. "The interest in regional focus is growing."

Ironically, the artists who came to the United States to satisfy the huge European curiosity regarding the American continent usually did not intend to paint towns at all. "American scenery offered wonderful possibilities for the romantic European fascination with dramatic landscapes that were supposed to elevate one's spirit to the sublime," says Eric Baumgartner, of New York's Hirschl & Adler Galleries. But although Danish artist Joachim Ferdinand Richardt came to the United States in the 1850s to paint Niagara Falls, he ended up painting the village of Niagara Falls as well as the cataract itself.

ABOVE: *Nantucket*, unsigned, circa 1870. Watercolor on paper; 11" x 17½". Small errors of placement in a watercolor of the Massachusetts fishing village hint that it may have been painted from memory, adding to its nostalgic quality. Spanierman Gallery, New York.

LEFT: *Pueblo of Taos*, Joseph Horace Eaton, circa 1855. Watercolor on paper; 5" x 7½". As a soldier stationed in Fort Defiance, New Mexico, Eaton had the opportunity to paint many scenes of Native American villages. Gerald Peters Gallery, Inc., Dallas, New York and Santa Fe.

RIGHT: *Coaching in the Countryside*, unsigned, circa 1850. Oil on canvas; 36" x 61". A painting from the American School shows two sides of America: a small town and a grand natural vista. Peter Tillou Works of Art, New York, London and Litchfield, Connecticut.



COURTESY PETER TILLOU WORKS OF ART/LUIGI PELLETTIER



ABOVE: *Lewisburg, Virginia, 1854*, Edward Beyer, 1854. Oil on canvas; 26¼" x 48". Beyer's works are characterized by crisp, bright colors and painstaking attention to detail, as in a landscape portraying a southern town. Robert M. Hicklin Jr., Inc., Charleston, South Carolina.

This shift in focus was not uncommon, says Baumgartner: "From the 1820s on there was a real middle class for the first time in the United States. More people had a little extra money than ever before, and they were looking for art for their homes. They didn't want it to be monumental or highbrow, like religious paintings or battle scenes or statuary, which was regarded as public art. Because of this, still lifes and town views were popular—they were domestic, and they recorded what was familiar." He points out that with a view that Richardt did of the town of Harpers Ferry, the artist was able to place a townscape in a setting of scenic grandeur, thus addressing his original interests and his commercial interests at the same time.

Many of the artists who came to the United States in the decades before the Civil War were from northern Europe. In addition to the Danish Richardt, there were Edward Beyer and Augustus Köllner from Germany, Mauritz Frederik Hendrik de Haas from Holland and Victor de Grailly from France. Beyer is typical of these artists. He came to the United States just after 1850 and, traveling through Virginia for two and a half years, painted many landscapes. Lithography was the

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Old Holliday Street Theatre, Baltimore, July 4, 1839, William Thompson Russell Smith, 1839. Oil on canvas; 16" x 12". Smith was a theatrical backdrop painter and may have been recording the site of one of his own triumphs. Hirschl & Adler Galleries, Inc., New York.



Rational Romanticism

A MICHIGAN RETREAT INFORMED BY THE VERNACULAR

Margaret McCurry created a family retreat in southwestern Michigan for Joan and Irving Harris that is "practical as well as aesthetically pleasing and contextual," says the architect. The corrugated-steel-and-concrete building suggests "the midwestern farm vernacular."



Architecture and Interior Design by Margaret McCurry, FAIA, ASID
Landscape Architecture by Maria Smithburg
Text by Michael Webb/Photography by Mary E. Nichols

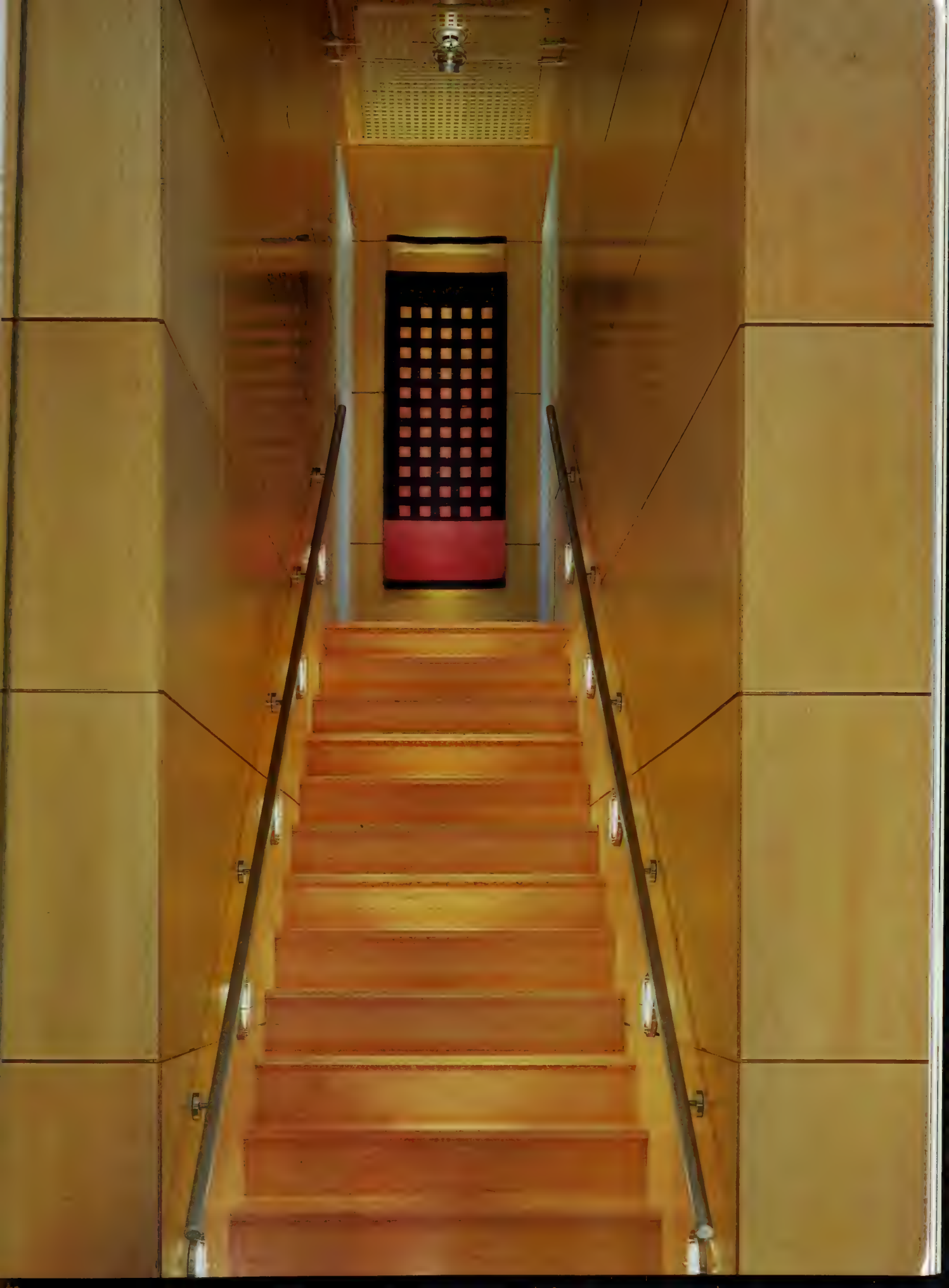


ABOVE: "The basilica great room, with clere dows above to add light space, could be a metapho barn with monitor windows McCurry. To the right of the trance is a work by Adam Sieg Cab chairs, Cassina. Larsen carpet

OPPOSITE: "The stairway tapers from four feet at the base to three feet at the top to force a perspective, thereby increasing perception of the walls and adding drama to the ascent," she says. A Rebecca Bluestone tapestry marks the landing, which leads to two bedrooms.

According to the old Shaker hymn, "'tis a gift to be simple," and simplicity is the hallmark of a recent house by Margaret McCurry that puts a fresh spin on the rural vernacular of the Midwest. For the architect it recalls the weekend cottage that she and her husband, Stanley Tigerman, designed for themselves a few miles away in the Harbor Country of southwest Michigan. Called a "lovable house" by Vincent Scully (see *Architectural Digest*, April 1984), the structure was made up of geometric forms, clad in corrugated metal and lattice, that evoked local barns and silos, as well as the medieval basilicas and baptisteries the two had admired in Italy. Some neighbors protested that it was a sly joke by city slickers, but the controversy died away as the house achieved wide fame, winning both architects commissions from other urban escapees in what was formerly an impoverished region.

McCurry's clients, fellow Chicagoans Joan and Irving Harris, already knew the area, for two of her sons have houses nearby. Joan Harris decided it would be an ideal location in which to gather three generations of the family, and the couple purchased a well-wooded twenty-three-acre property that straddles the Galien River. McCurry was a friend, and Joan Harris admired the architect's talent for listening as much as she did the warmth and restraint of her varied buildings. "I wanted a house that was wonderful but wouldn't make anyone's jaw drop," Joan Har-





RIGHT: Adjoining the master bedroom at one end of the house is an Endless pool. "Twelve-foot-high ceilings and French doors, which open to terraces, bring a sense of spaciousness into the room," says McCurry (above). The covered baskets are African. Larsen carpet.

ris explains, "rather, something that was comfortable, classic and child friendly, where we could entertain or hang out by ourselves." She also insisted that the materials be durable and require little maintenance.

The Harrises, whose foundation supports the arts and early education, have a vintage lakeside apartment in the city and a second residence in Aspen, Colorado, both furnished in a mix of modern and craft pieces. McCurry embraced the rigorous modernism of Skidmore, Owings & Merrill during her eleven years in that huge corporate office, but she has since developed a deep appreciation of vernacular architecture. "Relying upon order and symmetry, I seek to compose places that achieve calm and comfort," she wrote in *Margaret McCurry: Constructing Twenty-five Short Stories*. The two women found themselves in agreement on the essentials, and it was easy to see that the house should be strung out along a ridge. The existing house on the site was retained to accommodate guests and reduce the volume of the new structure.

The long, axial plan begins with a single-car garage and





PPOSITE: A shed-roofed porch
ns the length of the great room
the rear of the house. "The fi-
erglass roof panels allow light
infuse both spaces." A George
akashima low table and a settee
nd armchairs from Lloyd Flan-
ers rest on the limestone floor.

xpands outward, a room at a
me, before narrowing, like
he sections of an extended
elescope. The design evolved
n response to practical and
esthetic concerns. Joan Harris loves to cook and wanted an open kitchen incorporated into the living/dining area. However, to access second-story bedrooms, McCurry proposed a narrow, slightly tapered staircase, in an erudite allusion to Bernini's Scala Regia in the Vatican. This feature provoked a radical shift in the plan. As the architect explains: "For Joan, who had grown up in an old house in Connecticut, the stair had to open out of the living room, so that people going up and down could be part of the family experience."

Pushing the kitchen to one side and adding an enclosed porch alongside the large living area served to fatten the midsection of the house. Needing more height to balance the proportions, McCurry designed a central great room with clerestories to pull in natural light and, where they extend into the master suite, to provide space for sleeping lofts for grandchildren. Harris agreed to the upward expansion, but she was concerned that parties in the lofty space might

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BELOW: The property—landscaped by Maria Smithburg—includes two ponds bisected by a Tigerman McCurry–designed bridge and the nearby wetland of the Galien River.





HOTELS

The Colonial Houses

EIGHTEENTH-CENTURY AMERICA COMES ALIVE IN ORIGINAL AND REPLICATED SPACES IN WILLIAMSBURG, VIRGINIA

Text by James S. Wamsley/Photograph[illegible]ningham



A visitor registers at any of the Colonial Williamsburg Foundation's guesthouses content in the knowledge that if George Washington didn't sleep under that particular roof, at least he tarried just down the street. For that matter, so did Thomas Jefferson and Patrick Henry. And as the years passed in Virginia's eighteenth-century capital city, the signatures of Elizabeth II, François Mitterrand, Cary Grant, Margaret Thatcher and Henry Kissinger (plus every American president since Lyndon Johnson) were added to the local guest list. We know exactly where they stayed: in Williamsburg's Colonial Houses, the official term for twenty-eight historic structures that accommodate guests.

The flagship of America's Colonial Revival movement offers several fine caravansaries around the restoration's perimeter (such as the distinguished Williamsburg Inn), but only the Colonial Houses take overnight visitors back more than two hundred years and into a reasonable approx-

The atmosphere of Revolutionary War–era America has been re-created at the Colonial Houses in Williamsburg, Virginia. ABOVE LEFT: The reconstructed 1777 David Morton House. ABOVE: The floor cloth in the entrance hall is adorned with Masonic insignia. The drapery fabric is from Brunschwig & Fils.



The residence of Colonel Philip Lightfoot, built in 1730, is marked by Flemish bond work and a string-course in molded brick. Since 1962 the house has been reserved for VIPs and special guests of Colonial Williamsburg, such as U.S. presidents and foreign dignitaries.

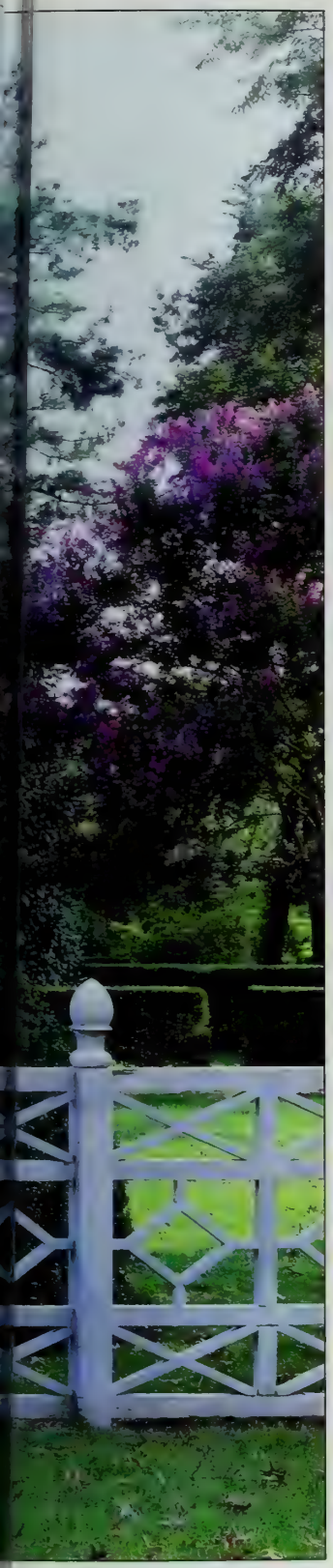
imation of the look, the mood, the sounds, even the smells, of the eighteenth century. The Colonial Houses are the

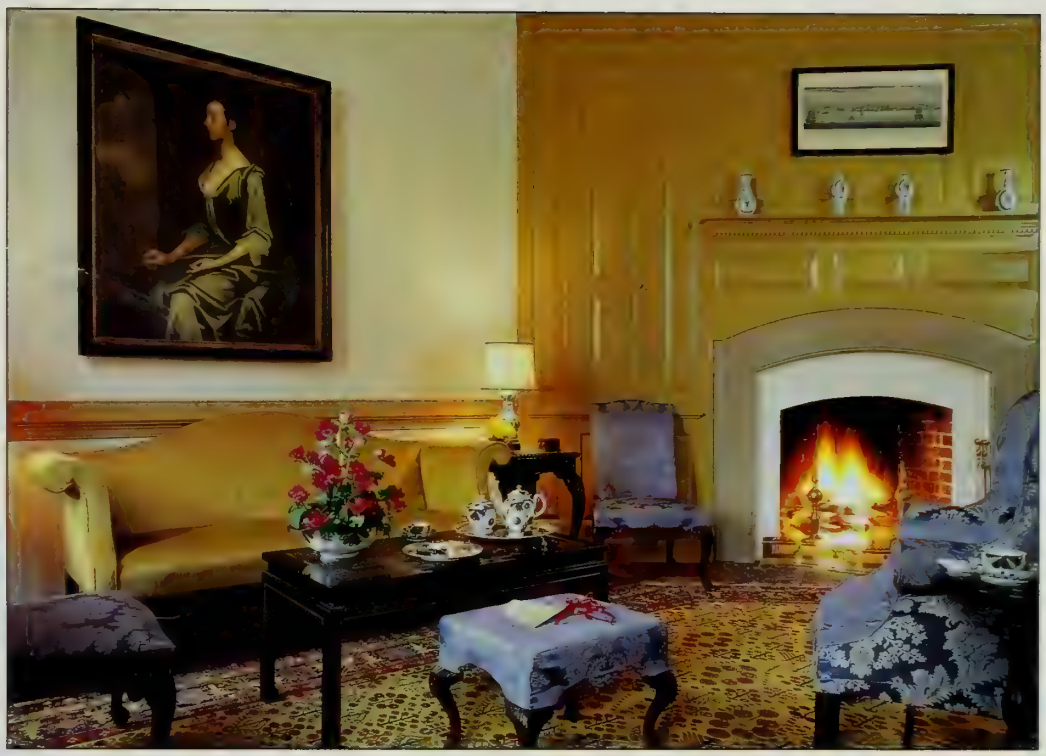
sum

others

of buildings known to have existed on the spot. They are sprinkled throughout the 173-acre town, founded in 1699 and rescued from near oblivion by John D. Rockefeller, , in a process that began years ago.

In Williamsburg's heyday as a center of wealth and power, lofty royal governors coexisted with an increasingly independence-minded General Assembly. As the capital of Britain's largest and most prosperous North American







colony, the city thrived on trade with the mother country. Shops of retail merchants and skilled craftsmen lined the wide streets elegantly laid out in 1699 by Governor Francis Nicholson. Planters built handsome town houses, and taverns buzzed with good times—and often dangerous political talk.

Duke of Gloucester Street was and still is the heart of Williamsburg. Anchoring the western end is the Wren Building of the College of William and Mary, dating from 1695 and America's oldest academic building in use today. One mile east is the Capitol building, where Patrick Henry raged against the Stamp Act. Along the way, at the end of an intersecting

TOP: In the Lightfoot House's living room, a circa 1751 tea service sits on an 18th-century Chinese black-lacquered low table. Schumacher fabrics. ABOVE: The guest bedroom's circa 1760 mahogany bedsteads are in the Chippendale style. Damask from Schumacher.





ABOVE: Philip Barraud, a physician, bought a house on Francis Street in 1786. RIGHT: A 1750 delftware jardiniere sits atop an 18th-century English Pembroke table in the parlor. The 1775 portrait of Daniel Barraud is by John Durand. Scalamandré drapery fabric.

green, is the serenely beautiful early-Georgian Governor's Palace. Two parallel streets, Nicholson and Francis, and smaller cross [illegible] complete the restored historic district.

Eighty-eight [illegible] tures are eighteen survivors, but hundr[illegible] have been rebuilt on original foundations. [illegible] around thirty-two special ex hibition structures, the reincarnation of Revolutionary War–era tidewater Virginia unfolds daily. The doors are open at such historic homes

any chairs and beds in the Colonial
ouses, such as those in the Dr. Bar-
ud House's master bedroom, are
csimiles of originals. "For pieces
at get lots of wear and tear, we
with reproductions, but they're
enchmark reproductions," says
terior designer Susan Winther.



IN AND AROUND WILLIAMSBURG'S THIRTY-TWO SPECIAL EXHIBITION STRUCTURES, THE REINCARNATION OF REVOLUTIONARY WAR–ERA TIDEWATER VIRGINIA UNFOLDS DAILY.





as those of George Wythe and Peyton Randolph. Millers and milliners, coopers and dry-goods merchants, bookbinders and apothecaries, blacksmiths and gunsmiths, ply their trades skillfully—and sometimes noisily and fragrantly. Interactive interpretive programs, including hour-long "History Walks," abound. Authentically clad attendants serve up period-inspired food and drink in re-created Colonial taverns.

These attractions generally lie within a five-minute walk of the Colonial Houses. As with the rest of the town's buildings, there's no uniformity or standardization among them; in size they range from one to sixteen rooms. All but two are open to anyone—but those two are special.

"Colonial Williamsburg entertains guests from every level of society," says the foundation's Carol Godwin, stepping over the threshold of the pastel-hued Lightfoot House. Of all the original structures in Colonial Williamsburg, the 1730 Lightfoot may win the prize for understated early-Georgian urbanity. "This is where most of our VIP guests stay," she adds. "It's for royalty, heads of state and ambassadors."

In the Lightfoot's parlor, a portrait of Mary Churchill, duchess of Montague, gazes regally upon the room's material survivors from her day: a gathering of Chippendale and Queen Anne furniture, a garniture of Chinese Export porcelain and a Worcester tea service. The period aura extends into the dining room, which is defined by hand-painted Chinese wallpaper and filled with eighteenth-century furniture. The bedrooms feature canopy beds covered with rich fabrics.

If the Lightfoot House is reserved for the world's fa-

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ABOVE LEFT: The rear façade of the reconstructed Chiswell-Bucktrout Kitchen, a guest room. ABOVE: Behind the cloakroom door in the Chiswell-Bucktrout Kitchen are a television and other modern conveniences. The game board is on a circa 1710 American tea table.

LEFT: A broad path through a formal garden leads to the ballroom wing of the Governor's Palace, completed in 1722 and occupied by a series of Virginia's royal governors. OPPOSITE: A pair of Leicester Longwool sheep, part of a program to preserve rare breeds of livestock, rest in a pasture.

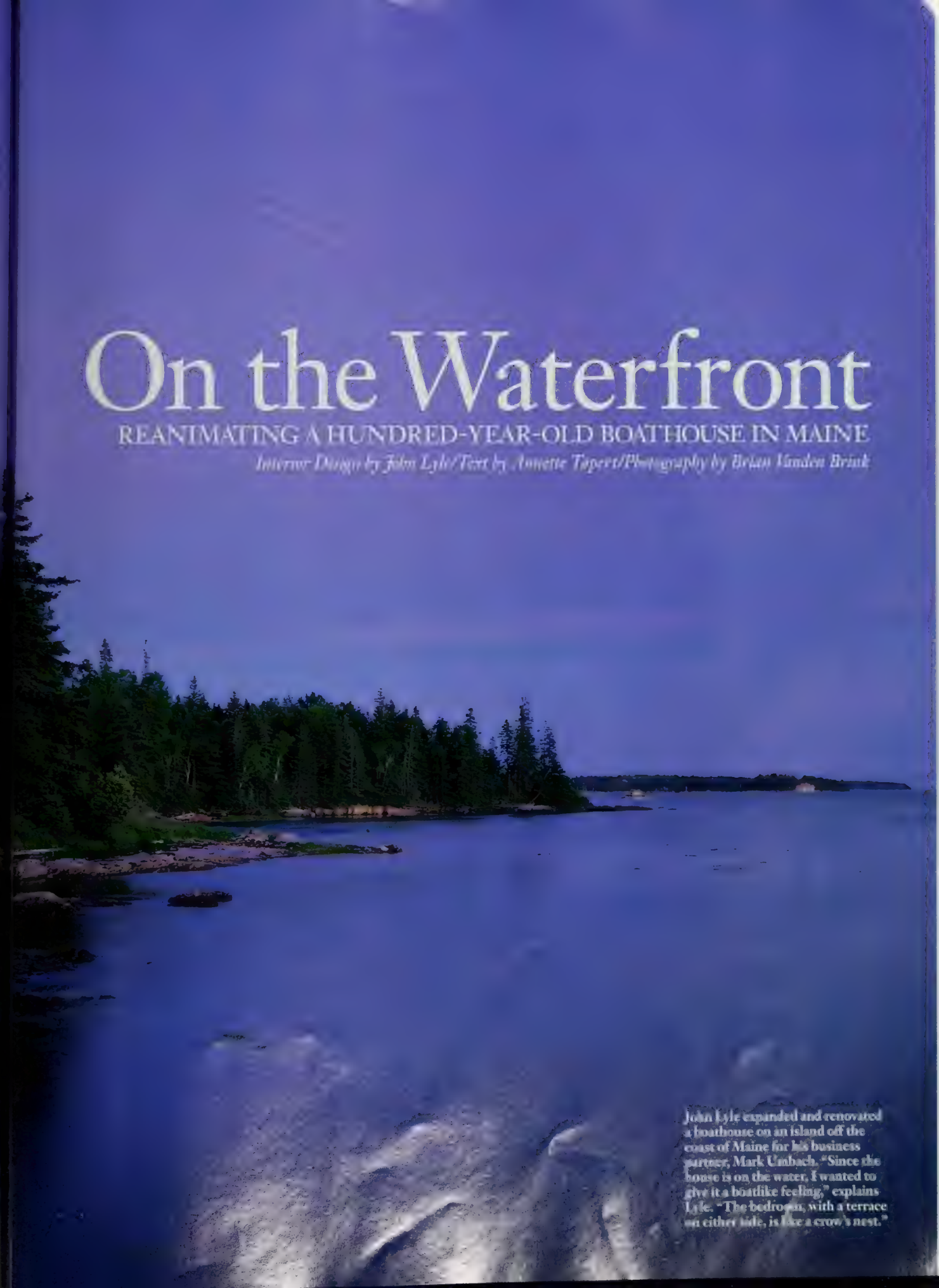




On the Waterfront

REANIMATING A HUNDRED-YEAR-OLD BOATHOUSE IN MAINE

Interior Design by John Lyle/Text by Annette Tapert/Photography by Brian Vanden Brink



John Lyle expanded and renovated a boathouse on an island off the coast of Maine for his business partner, Mark Umbach. "Since the house is on the water, I wanted to give it a boatlike feeling," explains Lyle. "The bedroom, with a terrace on either side, is like a crow's nest."



For most of us, midlife crisis hits in our forties. How we live and where we live come up for reevaluation. Mark Umbach asked himself those questions in 1985 when he decided to buy property on a remote island off the coast of Maine. The only difference is that Umbach wasn't even approaching forty. He was thirty years old and had recently changed careers. Until then, he had been an art dealer specializing in eighteenth- and nineteenth-century drawings. When he met John Lyle, a painter who shared his passion for art, architecture and Neoclassical furniture, both of them changed directions. Together they formed Lyle and Umbach, which designs and manufactures a collection of high-end furniture and accessories.

"I'd been going to Maine since college," he says. "I was living in New York City, and I wanted to buy something. I didn't want property in Manhattan, so I went up there." What attracted Umbach to the island were its friendly inhabitants and the fact that, though isolated, it was a small, community-oriented New England enclave.

The change from Manhattan dweller to full-time Maine resident would take ten years, but the delay was understandable. Umbach had bought twelve acres of land and a century-old boathouse that stood twelve feet from the water's edge. The logical solution? Demolish the structure and build a large house on the same site to take advantage of the dramatic proximity to the water.

"Unfortunately," explains Umbach, "it was grandfathered, which means that if the boathouse were never torn down, it could remain that close to the water's edge. Otherwise it's against the law to build less than seventy-five feet from





OPPOSITE: "The living room was lined with beaded-board paneling to make it resemble the inside of a ship," explains Lyle. A pair of Tucker porcelain pitchers rest on the mantel. The floral shade fabric is from Colefax & Fowler. Sofa and chair fabrics from Cowtan & Tout.

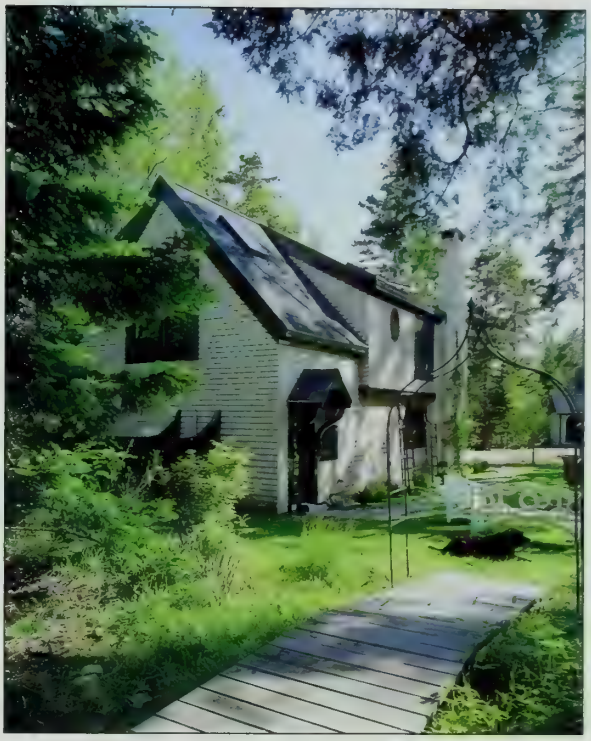
ABOVE RIGHT: Nineteenth-century oils, including a nude by William Etty, hang above the powder room door. RIGHT: An enclosed porch is used for dining. "The cool Maine summers rarely let me replace the glass with screens," says Umbach. Chandelier from Pottery Barn.



the high-water mark." What Umbach could do, and did, was increase the volume of the original structure by 30 percent. But the living space would still amount to only 650 square feet. For help he turned to Lyle, who, in addition to heading up the design end of their company, was forging a career as an interior designer.

"The challenge," Lyle recalls, "was to create, within the restricted size of the building, a residence that would be used year-round. I had to make it feel and work like a much larger house, with a proper living room, dining room, bedroom and kitchen." The look that Lyle and his client wanted was "comfortably undecorated" and dog friendly—Umbach has two Labrador retrievers who like to stretch out on the furniture after a swim. The result is a shingled cottage that is capable of standing up to the elements of rain, snow and a severe mud season. "It's a house that's in a summer community," says Umbach, "but I'm on the island all winter long in five-degree weather, so it couldn't be one of those white-and-blue things you see up here. Maine is a funny place; it has winter three seasons out of the year."

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ABOVE: A two-bedroom house was built to accommodate guests. The garden benches are from Holly Hunt. LEFT: Antique wicker chairs, with Glant cushion chenille, define the sitting area of a bedroom. Checked fabric from Brunschwig & Fils. Osborne & Little wallcovering.

BELOW: Two Severin Roesen still lifes hang above the headboard. Next to the window is an oil by Margaretta Peale, a daughter of James Peale's. The bedcovering and the bench chenille are from Brunschwig & Fils. Swing-arm lamps from Hinson & Company.





The boathouse terrace looks toward the Camden Hills. The boathouse was designed to emphasize the outdoors—the smell of pine, the sky, the ever-changing vistas, the sunsets and the sea," says Lyle. Adds Umbach, "It's impossible to become tense in this setting."

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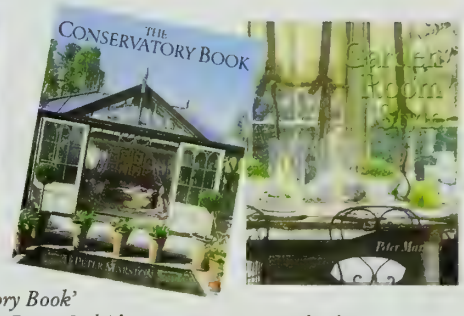
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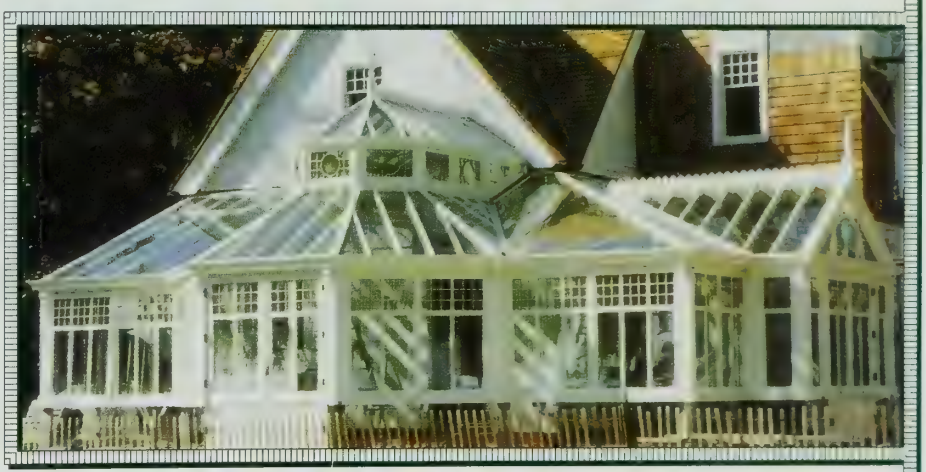
Peter Marston and Susan Hirsh.



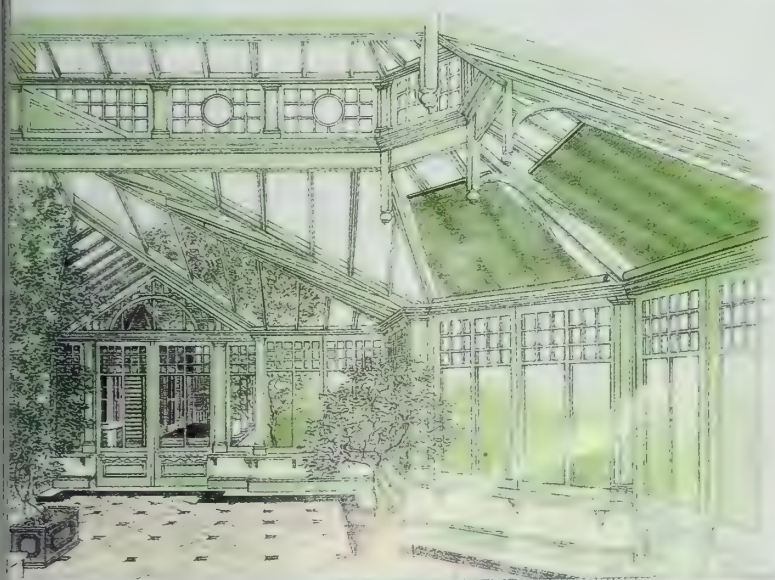
Peter Marston's third book, 'The Conservatory Book' will be out this year and his popular 'Garden Room Style' has now gone into its third printing.

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Peter's wife, Susan Hirsh, a graduate from the Royal College of Art, an expert in fabrics, provides the inspiration for their collection of furnishings and garden room accessories, which is highly acclaimed.



(below) Scheme drawing prior to construction. (above) Conservatory in Grosse Pointe being erected.



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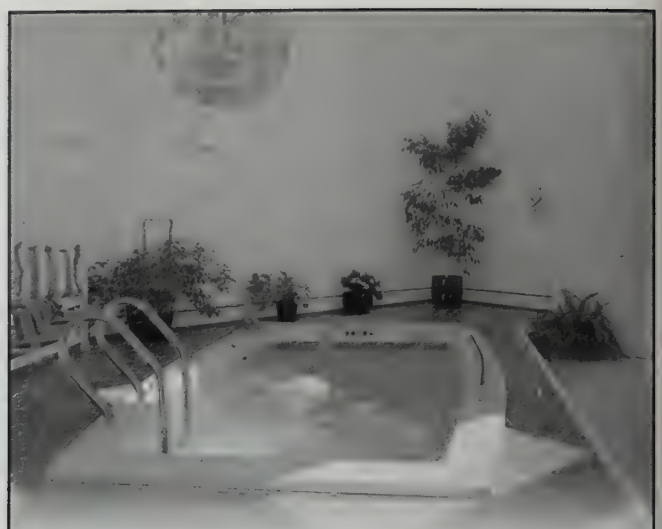
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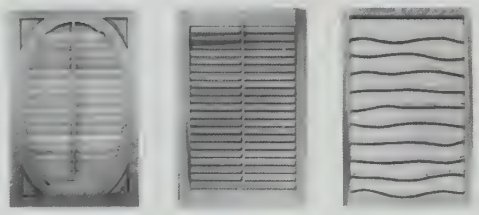
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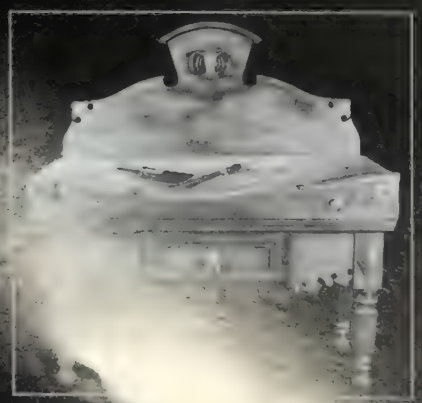
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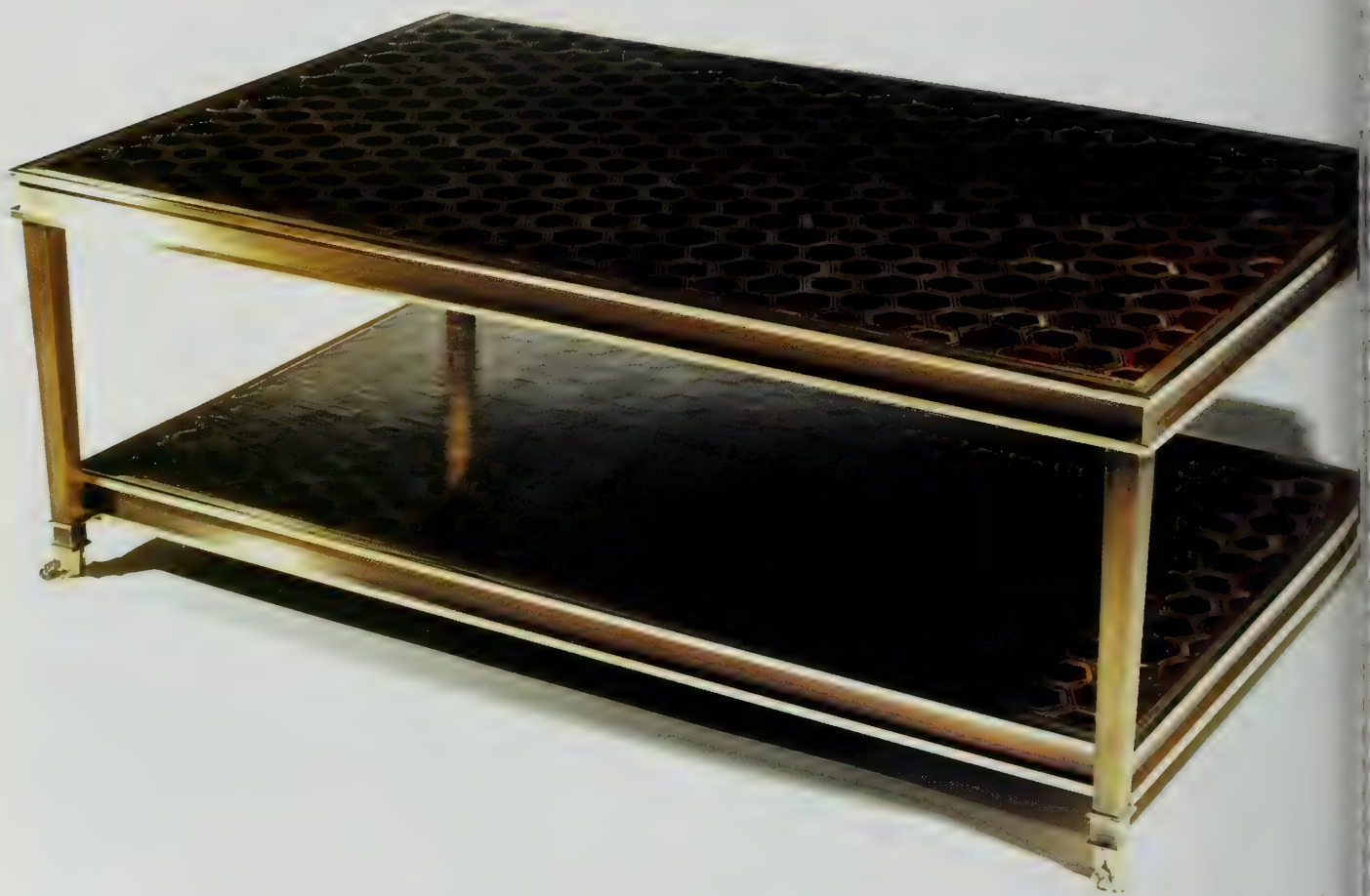
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Head, without even meeting them," Gibson recalls. "All meetings were by hone. This kind of thing happens in he music world all the time. These guys re so often on tour. They know what hey want, but they can't always talk to ou about it face to face."

It's doubtless a good thing that, as Elaine Mellencamp points out, Dilger nd Gibson are especially gifted listen-rs. "Both of them have a strong sense f where their own talents lie, but I think hat they do best is take in what their lients have to say." And what, in the Mel-encamps' case, did the designers hear? Well, different ideas from John and ne. John's taste is more traditional; mine s more eclectic. I've traveled a lot in my ork, and I wanted the house to reflect hat. John asked for a simple, elegant ackground—plaster without paint, plain draperies, strong furniture. Nothing ussy or ornate. We both wanted a house hat would stand up to the wear and tear f family life, one with big open com-non rooms. We envisioned an environ-ment that could grow over the years."

The lakeside setting, of course, was key. The house has generous, dramatic win-dows, soaring ceilings and abundant light. Its materials, though, are simple: the plaster walls Mellencamp had specified, wide-plank wood floors, tiled baths. In searching for a model for the interiors, Dilger and Gibson settled, after some thought, on southern plantation houses, whose spare interiors, handsome mill-work and open spaces seemed to reflect a similar sensibility. "John's lyrics are frank and honest," says Dilger, "and he has the same approach to furniture and decora-tion. He likes things that are straightfor-ward, and he also—just as in his music —has a lot of respect for old things, for age and patina, for history, for legacy."

"We sought a certain level of sophis-tication too," Gibson adds. "Blooming-ton is a college town. There's a Buddhist monastery there. And the Mellencamps have traveled widely and collected pic-tures and accessories that reflect their interests and their experiences. The house may have begun as a lakeside cab-in, but that's not what it's become."

Since Dilger and Gibson came on to the project around the time construction was wrapping up, their structural contri-butions were modest. They did specify beams and wood tables and cupboards for the kitchen, to contrast with the re-strained thirties whiteness of the sur-rounding shell. They suggested an iron-and-wood banister for the circular staircase. Largely, though, they helped as-similate, interpret and expand the Mellen-camps' collection of furniture and objects.

In the great room, for example, John Mellencamp commissioned an artisan to reproduce a fourteenth-century French iron cross that rests on the mantelpiece. The designers allowed it to set a spiritual tone that runs throughout the interiors. (A powder room is filled with santos and icons; Elaine Mellencamp says that these objects appeal "mostly for the general feeling of spirituality they convey rather than any specific religion.") Chandeliers —which burn candles—were repro-duced from models Dilger and Gibson saw in a sixteenth-century monastery, while the torchères are fifteenth century.

As a counterpoint to these rather sober objects, the designers introduced comfortable, neutral upholstered furni-ture ("When a woman looks like Elaine and a man has a personality like John's," Gibson says, "you don't need a lot of color"), an American farm table, a pair of Anglo-Indian armchairs and a moth-er-of-pearl-inlaid desk.

The designers' attention to their clients' lifestyles is typical of their ap-proach to their craft. "When we're work-ing with recording artists, we listen to their music all day long in the office, and we look at their cover art, and the sets they use when they're on the road, and how they dress," Gibson explains. "It's especial-ly important to find a way to help these frequently traveling performers inte-grate their experiences with their houses."

John Mellencamp agrees. "My home is my anchor," he says. The musician, who is completing his seventeenth album and is about to set off on tour once again, is as modest about his new house as he is about his place in life. "Elaine and I are fortunate to have made this peaceful world here by the lake," he says. "And I'm fortunate to be able to leave it, to go out on tour and still draw ten or twenty thousand people in most towns I visit. I'll probably go on doing it as long as I can or until nobody comes to see me anymore." He pauses, then adds: "I hope that won't happen anytime too soon." □

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and to eat on as well as for storing linens."

The couple's favorite piece rests on a ledge above the mantel. It is a boat fashioned by or for a duck hunter in the shape of a swan. "This is the ultimate piece of folk art," the wife says. "It was made by someone with unskilled hands who had ingenuity and grace. It makes us smile. It's a one-of-a-kind piece, as far as we know."

To prepare the original house for the barn addition, some changes had to be made. What had been the kitchen became the dining room, furnished with a long trestle table—the couple's fifth Shaker dining table—from Hancock, Massachusetts. Eight ladderback tilting chairs flank the table, while another six hang upside down, Shaker style, from peg rails. The Shakers were practical people: They didn't want the seats to get dusty.

A greenhouse became a breakfast room, and a new kitchen that now connects the house and the barn was built in what had been part of the yard. The owners designed the kitchen space with period barn beams and modern cabinetry in a modified Shaker look. A tiger carousel figure, a nineteenth-century horse weathervane and a clock trade sign are three of the pieces that sit on the open framework between the kitchen and the barn.

A greenhouse became a breakfast room, and a new kitchen was built in what had been part of the yard.

"One of the nicest things about a barn is that you can keep buying things," the husband notes. "The only point on which my wife and I differ is that she believes if we upgrade, we have to part with something. I'm sentimental about some of our early purchases. I want to keep them." He looks at an eagle the couple recently acquired, once a part of the architectural framework of the Girard Bank Building in Philadelphia. He looks at his wife. "I guess that other fine eagle on a high beam of the barn will have to fly away," he says. ☐

WYOMING SIMPLE

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gs and an antique mesquite table om New Mexico. They set off an lectic mix of objects the client has assed on her travels, such as an Apalachian folk art horse and the painted pottery jugs that she sometimes uses r storing her brushes and sponges. They're just things that I'd found—didn't buy any of them specifically for e barn," the client observes. "But they ere saying, 'Take me there.'" Bertelli ncurs: "She also had some Parisian ub chairs in there, but she ended up placing them with something simpler. ou don't need to do something over e top, or make any kind of grand tatement with the furniture, when the tatement is really in the space and the rroundings."

The client finds her inspiration in ose surroundings, and she and Michael made a conscious effort to keep e landscaping of the property harmoious with the mountains around it. lantings—uncut native grasses and ildflowers on which the couple's horses are left free to graze—appear to ave sprung up naturally. The weathred wood deck off the main room is

> New siding was carefully painted to simulate the effects of many years of Rocky Mountain weather.

urnished with simple rocking chairs nd planters made from old watering roughs. Because even summer twiights can be chilly in the Rockies, here's a rustic gas fire pit made of ough-hewn stone on a slate terrace just eyond. And the truck that is parked nder the shed roof is not just any truck ut a 1946 International Harvester pickp, which looks as if it had grown right ut of the Wyoming earth.

That sort of permanence suits the lient. She and her husband first came o Wyoming to visit friends, and the moment their plane touched down, she ooked out the window and said, "I ould live here." Now, she says, "I plan n staying a long, long time." □

THE COLONIAL HOUSES

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mous names, the Dr. Barraud House is open to Colonial Williamsburg donors —celebrated or not. The story-and-a-half frame structure dates from around the 1760s; today, experts say, it's the most historically correct of the Colonial Houses. "Even the dining room china is based on fragments found in archaeological excavations," says staff member Clark Taggart.

Not all the rich and famous stay in the two restricted-access buildings. At the Chiswell-Bucktrout House, Prime Minister Margaret Thatcher in 1983 lodged in a large gray-trimmed first-floor bedroom, one of nine in the house. The stairs creak atmospherically in Chiswell-Bucktrout, while antique maps and eighteenth-century floral prints help set the mood.

Three of the Colonial Houses were originally taverns. At the Market Square Tavern, on Duke of Gloucester Street, Thomas Jefferson rented rooms while studying law in the 1760s. He would find the eleven-room building familiar today, with its informal green-and-white-checked fabrics and its walls whitewashed or paneled in old pine and decorated with Revolutionary-era cartoons.

Among the most recently acquired is the David Morton House, near Christiana Campbell's Tavern. An exacting reconstruction based on documents as well as archaeology, the Morton House has a lively interior, with colorful fabrics and a welcoming taproom.

Susan L. Winther, in charge of the interior design for the Colonial Houses, puts everything in perspective. "One of my major responsibilities is to present interiors accurately and in a way that teaches about the eighteenth century. Our first concern is guest comfort, of course, but we find that can mesh very nicely with historic interiors. So we try to be as authentic as possible, while remembering that guests have to sleep on a twenty-first-century mattress. You can't have them sleeping on straw and rope."

Actually, with diehard history buffs in mind, Colonial Williamsburg *did* offer a room with one straw-and-rope bed some time ago. But it wasn't too popular with the guests, and the bed was reoutfitted with a modern mattress and springs. It seems there's a limit to how much authenticity a time traveler can take. □



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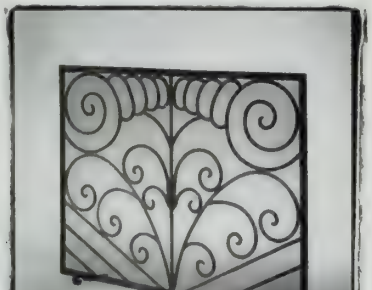
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fastest and cheapest way of printing visual images at the time, and he took his work to Dresden and Berlin, where the best lithographers were working, to have the images printed. Although Beyer bound and sold the lithographs in Virginia, according to Hicklin, "he ultimately published a folio in Germany for European consumption, to satisfy the tremendous curiosity there about America." Beyer's lithographs, however, only showed views of springs, natural wonders, railroads and canals, so his townscapes, such as an 1854 view of Lewisburg, remained unreproduced, paintings done for local delectation.

Among the American itinerant landscape painters there is a similar pattern. Henry Walton, who depicted Painted Post, New York, in 1851, in a view of great charm if aggressive perspective, had been a lithographic artist for the Boston printing firm Pendleton's, for whom the better-known Fitz Hugh Lane also worked. The view of Painted Post has just recently come onto the market from the same family that commissioned it a hundred and fifty years ago, indicating that these townscapes were cherished privately and locally—and illustrating how rare it can be to find one available.

A rather different kind of artist was the traveler who in the course of business or touring recorded what he saw. There is a long tradition of artists accompanying military expeditions, exemplified by the work of George Catlin and West Point graduate Joseph Horace Eaton, who was an aide to General Zachary Taylor in the Mexican War and who painted Taylor's portrait while serving with him. From 1848 to 1856 Eaton was stationed at Fort Defiance, New Mexico, where he made many drawings of Zuni and Navajo life.

The interest in these works today has only intensified. Baumgartner notes that they appeal to Americana and folk art collectors, as well as to collectors of painting. He estimates that the Painted Post scene, which is priced at $125,000, would have sold for $30,000 to $40,000 twenty years ago, while a William Thompson Russell Smith view of Baltimore's Old Holliday Theatre that he is now pricing at $55,000 would have been [illegible]00 to $12,000.

Krulik explains that the Spanierman Gallery's view of Nantucket is priced low, at $11,000, because the painting, while discernibly from the second half of the nineteenth century, lacks an artist's name and a specific date. On the other hand, Spanierman has a depiction of Irvington-on-Hudson by de Haas priced at $200,000. One reason for this is that "you can't find the best Hudson River paintings now," according to Krulik. "Ten years ago—when you could still find a Bierstadt or a Cole on the market—the de Haas would have brought significantly less."

Hicklin, who has a $250,000 price tag on the Richardt view of Harpers Ferry, justifies his prices by the rise in interest in specifically southern scenes. He has a painting of Lewisburg, Virginia, by Edward Beyer for $185,000, and he says that another Beyer townscape sold to the Virginia Historical Society fourteen years ago for $55,000.

Whether the prices are seen as being at the top of a sharp upward trend now or represent the logical rise in a market that was always rarefied, there is no argument about how popular paintings of places have been for a long time and continue to be. Some small towns that were painted in those years were the sites of great moments—or movements—in American history: Harpers Ferry, where, just a year after Richardt painted it, John Brown stormed the arsenal, lighting the fuse that led to the Civil War; the tiny island of Nantucket, from which sailors departed to capture whales or trade with China. Other towns had more prosaic stories: From bustling ports they grew into cities; or, bypassed by the railroad, they slumbered into decay.

But the image that most Americans cherish is timeless; it has nothing to do with events or growth or decline. From the movies, from excursions, from calendar art, every American has a vision of a perfect small town in his or her mind. We know the town green, the southwestern pueblo, the sleepy southern village. The picture is part of our national memory. For this reason, Robert Hicklin says, "people understand this art as iconic." These paintings speak directly to our sense of a pastoral time that we imagine to have been at the root of American culture. □

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RATIONAL ROMANTICISM

continued from page 247

prove too noisy. As a precaution she brought in an acoustician, who recommended a double layer of drywall to absorb excess sound from a crowd of guests.

Glimpsed from across the property's several man-made ponds, the house has the rambling, picturesque character of a farm that has been built piecemeal, but up close it snaps into focus as a set of extruded sections that step in and out from the spine. The siding of corrugated galvanized steel is flipped outward to canopy windows, and the end walls have a grid of concrete tiles. These crisp angles are softened by a screen of trees and plantings of long grass and hardy perennials by landscape architect Maria Smithburg that enrich a mass of rhododendrons bequeathed by a former owner of the site. A nostalgic touch is the red trim that recalls the painted barns and clapboard houses of New England.

Though Shaker simplicity may have inspired the initial design, the interior is understatedly sybaritic. The great room is a more expansive, elegant version of the one McCurry and Tigerman created for themselves. Paired openings lead into and out of the great room, to either side of the staircase and fireplace, which are framed by maple panels that extend into the pitched vault to suggest obelisks. Architect and client jointly selected the eclectic mix of modern furniture, which Harris enriched with Navajo baskets and contemporary craftsmanship. She asked Lee Lyon, a friend from Aspen, to think of Kasimir Malevitch, the Russian pioneer of geometric abstract art, in creating four cast-glass tabletops that echo the grid of the limestone paving. She brought in another friend, Sylvan Shemitz, to design the lighting.

In her book, McCurry writes that her work "has gradually evolved into a synthesis of modern classicism and eccentric romanticism." The Harris house is undeniably modern and rationally romantic, pared down but not austere, referential without being literal. The architect is fond of Winston Churchill's comment that "we shape our buildings and then our buildings shape us." [illegible] house will become a memorable [illegible] on the lives of everyone who [illegible], infusing them with its timeless [illegible] and serenity. □

ON THE WATERFRONT

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In the living room, Lyle chose beaded-board paneling that's been varnished and waxed to a toasty glow. "Mark's a big fan of John Fowler and Sister Parish, so we used faded chintzes, worn leather and Oriental rugs that camouflage stains," says Lyle. The dining room was originally an open porch, which they enclosed, but it still has no electricity or heating. "I eat only by candlelight, and I use a space heater," says Umbach. "Even in summer, I tell my guests to wear three sweaters and extra socks."

Because the small kitchen can be seen from the dining porch, aesthetics won out over practicality. "I wanted it to look like the galley of an old boat," explains Lyle, "so I put copper on the work surface." Umbach admits the copper counter is a maintenance nightmare but says it's so beautiful when polished that it's worth the trouble. And it does get tended to a lot. "With the exception of a country club that's only open in July and August, there are no restaurants on the island," he adds.

As for the bedroom, that too is no bigger than a cabin on a boat, and again, Lyle treated it like one. A captain's bed was built with drawers underneath; the only clothes closet is downstairs.

Quarters this small don't allow for guests. Umbach didn't want to become a year-round hermit—friends tend to avoid Maine in winter, he says—so a guesthouse was built a few hundred yards away to accommodate visitors. The same design sense was used, but without the size restrictions. There are two ample bedrooms, each with its own sitting area, a large shared bath and a sun-drenched kitchen.

Today, Mark Umbach handles the business side of Lyle and Umbach from an office above the island's general store, while John Lyle designs the pieces in New York City. Summers are spent racing antique sailboats in the harbor and entertaining. In winter, when his seasonal neighbors have shuttered up their houses, there are good books to enjoy in front of a roaring fire. But time has passed, and once again Umbach has reevaluated how he wants to live. This time it's a little farther inland, in a 4,000-square-foot Greek Revival–style farmhouse that is currently under construction. □


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